





Canadian National Series of School Books.

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AN

25¢

ANALYTICAL AND PRACTICAL  
GRAMMAR  
OF THE  
ENGLISH LANGUAGE,  
WITH AN  
APPENDIX  
ON  
PROSODY, PUNCTUATION, &c.

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*Authorized by the Council of Public Instruction for Ontario.*

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## PREFACE.

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IN laying before the Teachers of the Province a new work on English Grammar for use in our Public Schools, it may not be out of place to say a few words respecting this particular treatise. For many years Bullions' Grammar has been extensively used in the Schools of the Province, and has met with a great amount of success. It was felt that with certain alterations, which the investigations of other authors into various grammatical constructions, &c., have rendered necessary, it would be the best suited for the purpose of forming the basis of a Text-book for general adoption. Wherever there has been any deviation from the opinions advanced by Bullions, such deviation has not been made without due care and attention being paid to the conflicting opinions of different writers, and without a just balance being struck. In order that there may be as much uniformity as possible in the definitions of the Parts of Speech, &c., in the authorized Latin and English Grammars, the phraseology has been adapted, as far as practicable, to that found in the Latin Grammar. This was thought the preferable plan, for the following reason:—that, when a pupil has thoroughly mastered this Grammar, he may, in this way, be prepared, if necessary, to take up his Latin Grammar, and, finding himself at home with its phraseology, may not be compelled to learn an entirely new set of definitions.

The Editor has deemed it more advisable to let the Analysis extend through the whole of the book, from the point where it could be judiciously introduced, than to confine it to one particular portion of the Grammar. The object sought to be attained is the leading of the pupil, step by step, in order that he may be more interested in this particular branch of Grammar, than, perhaps, he might be, were he to take up Analysis as a separate and distinct portion. The subject has not been treated more fully than it deserves, for a pupil's ability to *read intelligently*, depends not a little upon his being able to *analyze correctly*. Many valuable hints have been gathered, both in this and other parts of the Grammar, from Morell's excellent treatise.

The part on Syntax is not exhaustive, but it is hoped that it will be found to contain a great deal that is useful, which may be turned to good account by a judicious Teacher; for in this branch of study, as in every other, a text-book is but a poor instrument to work with, unless there be a master-hand to guide it. With respect to examples of False Syntax, it has been deemed best to place them in the Appendix, that they may not mar the unity of the plan, and that they may be used or not as each Teacher may think advisable. If we wish our pupils to speak and write with grammatical correctness, it does not seem to be the most judicious plan to place before them examples of incorrect Syntax. It would, in the opinion of the Editor, be equally unwise to place before a pupil a drawing out of all proportion and otherwise faulty, and then expect him to produce a correct copy of what the picture should be. We must always remember that instruction is conveyed to the mind through the eye, equally with the ear, and that the impression conveyed by the former is very likely to be the more lasting. In this view of the case, it is suggested, that instead of the pupil being required to correct these examples and to give his reasons, the Teacher himself should be careful with respect to his own grammatical accuracy, and correct every mistake that he may detect in his pupils, and explain to them in what way they have violated the Rules of Syntax.

The Appendix on Prosody has been taken from Dr. Collier's English Grammar, and will be found to contain all that is requisite for the generality of pupils to know respecting that branch of Grammar. The articles on Punctuation and Composition—two very important branches—have been carefully prepared, and will doubtless commend themselves to both Teachers and Pupils.

Free use has been made of the works of Dalgleish, Angus, Fowler, Mulligan, and others; and the Editor gladly avails himself of the opportunity of acknowledging the valuable assistance which he has derived from their respective Grammars.

In order that this Grammar may be thoroughly useful, it is suggested that the Teacher should take his pupils over the Introductory Grammar before he places this larger work in their hands.

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# ENGLISH GRAMMAR.

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1. GRAMMAR is both a SCIENCE and an ART.

2. As a SCIENCE, it investigates the principles of language in general; as an ART, it teaches the right method of applying these principles to a particular language, that we may thereby express our thoughts in a correct and proper manner, according to established usage.

3. ENGLISH GRAMMAR is the art of speaking and writing the English language with correctness.

1. Meaning of Language.—Language formerly meant only the use of the tongue in speech. Its meaning is now more extended, and is thus defined:—The expression of our thoughts by signs either spoken or written.

2. Elements of Language.—(1) The elements of spoken language are vocal and articulate sounds.

(2) The elements of written language are characters or letters which represent these sounds.

3. Letters are formed into syllables and words; words into sentences; and by these, properly uttered or written, men communicate their thoughts to one another.

4. GRAMMAR comprises four parts:—

I. Orthography, which treats of Letters and Syllables.

II. Etymology, which treats of the Classification, the Inflection and the Derivation of words.

III. Syntax, which treats of the Construction of sentences.

IV. Prosody, which treats of Accent, Metre, and Versification.

# PART FIRST.

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## ORTHOGRAPHY.

5. ORTHOGRAPHY treats of the sounds of letters, and of the mode of combining them into syllables and words, with a view to their being *correctly* spelled.

1. Meaning of Letter.—A letter is a mark, or character used to represent an elementary sound of the human voice.

2. Number of Letters.—There are Twenty-six letters in the English Alphabet.

3. Division of Letters.—Letters are either Vowels or Consonants.

4. Vowels.—A Vowel is a letter which forms a perfect sound, when uttered alone. The pure vowels are five in number:—*a, e, i, o, u.* *W* and *y* are vowels, except at the beginning of a syllable.

5. Consonants.—A Consonant is a letter which cannot be perfectly sounded except in connection with a vowel; and hence its name. The consonants are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z;* and *w* and *y* at the beginning of a syllable.

6. Diphthongs.—A Diphthong is the union of two vowels in one sound. Diphthongs are of two kinds, *proper* and *improper*.

(1) A Proper Diphthong is one in which both the vowels are sounded; as, *Ou*, in *out*; *oi*, in *oil*; *ow* in *cow*.

(2) An Improper Diphthong, or digraph, is one in which only one of the vowels is sounded; as, *Ou*, in *court*; *oa*, in *boat*.

7. Triphthongs.—A Triphthong, or trigraph, is the union of three vowels in one sound, as *eau* in *beauty*. Triphthongs are *proper* or *improper*, according as the three vowels, or one, or two are sounded; as, *Buoy, beauty, beauteous*.

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## SYLLABLES.

6. A SYLLABLE is an articulate sound uttered by one effort of the voice, and represented by one or more letters; as, *Farm, farm-er, eu-gle, a-e-ri-al*.

1. Every word contains as many syllables as it has vowel sounds, either simple or complex; as, *Gram-ma-ri-an, thought*.

2. A word of one syllable is called a Monosyllable.

3. A word of two syllables is called a Dissyllable.



4. A word of three syllables is called a **Trisyllable**.
5. A word of more than three syllables is called a **Polysyllable**.

### SYLLABICATION.

7. **SYLLABICATION** is the division of words into syllables.

**General Rule.**—Place together, in distinct syllables, those letters which make up the separate parts or divisions of a word, as heard in its correct pronunciation; or, divide the word according to its constituent parts. By the former plan we obtain the sound of the letters; by the latter, the etymology of the word.

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### SPELLING.

8. **SPELLING** is the art of expressing a word by its proper letters, correctly arranged.

1. The Orthography of the English language is so anomalous, and in many cases arbitrary, that proficiency in it can be acquired only by practice, and the use of the spelling-book or dictionary.

2. The pupil is referred, for guidance in the special rules for spelling and syllabication, to 'The Companion to the Readers.'

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## PART SECOND.

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### ETYMOLOGY.

9. **ETYMOLOGY** treats of the Classification, the Inflection, and the Derivation of words.

In its widest sense, it means the true and exact force of the word, based upon its derivation. In its restricted meaning, it treats of the classification and the inflection of words.

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### WORDS.

10. A **WORD** is an articulate sound used as the sign of an idea.

A few words consist of vocal, or vowel sounds only, without articulation; as, *I, ah, awe, oh, owe, eye, &c.*

# 11. Words admit of a three-fold division,—

- I. As to FORMATION.
- II. do. KIND.
- III. do. INFLECTION.

## 12. FORMATION OF WORDS.—With respect to formation, words are—

1. PRIMITIVE or DERIVATIVE.
2. SIMPLE or COMPOUND.

1. A **Primitive** word is one that is not derived from any other word in the language ; but is itself a root from which others spring; as, *Boy, just, father.*

2. A **Derivative** word is one that is derived from some other word; as, *Boyish, justice, fatherly.*

3. A **Simple** word is one that is not combined with any other word; as, *Man, house, city.*

4. A **Compound** word is one that is made up of two or more simple words; as, *Manhood, horseman.*

## 13. KIND OF WORDS.—With respect to kind, words are either,—

- |                |                      |
|----------------|----------------------|
| 1. NOUNS;      | 5. ADVERBS;          |
| 2. ADJECTIVES; | 6. PREPOSITIONS;     |
| 3. PRONOUNS;   | 7. CONJUNCTIONS; or, |
| 4. VERBS;      | 8. INTERJECTIONS.    |

## 14. INFLECTION.—With respect to inflection, words are either,—

1. INFLECTED; or,
2. UNINFLECTED.

Inflected,—Noun, Adjective, Pronoun, Verb, and Adverb.

Uninflected,—Preposition, Conjunction, and Interjection.

## PARTS OF SPEECH.

### 15. The Parts of Speech are,—

NOUNS, ADJECTIVES, PRONOUNS, VERBS, ADVERBS, PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS.

#### DEFINITIONS.

A **NOUN**, or **SUBSTANTIVE**, is a *name*, as of a person, place, or thing; as, *Cicero, Rome, boy, house, &c.*

An **ADJECTIVE** is a word which is used to qualify nouns; as, *Good, great, &c.*

A PRONOUN is a word which properly supplies the place of nouns; as, *I, thou, &c.*

A VERB is a word which expresses *existence, condition, or action*; as, *He is; he is sleeping; he reads.*

AN ADVERB is a word which is used to modify verbs, adjectives, and other adverbs; as, *To run swiftly; so swift; so swiftly.*

A PREPOSITION is a word which shews the relation between its object and some other word in the same sentence; as, *To be in Italy.*

A CONJUNCTION is a word which shews the particular manner in which one part of a sentence is joined to another; as, *The father and the son resemble each other. Either the father or the son must go.*

AN INTERJECTION is simply used as an expression of feeling, or as a mere mark of address; as, *Oh! Alas! Hail!*

### INFLECTIONS.

16. The inflections of NOUNS are *Gender, Number, and Case.*

The inflection of ADJECTIVES is *Degree.*

The inflections of PRONOUNS are the same as those of NOUNS, together with *Person.*

The inflections of VERBS are *Voice, Mood, Tense, Number, and Person.*

The inflection of ADVERBS is the same as that of ADJECTIVES.

1. *Person* is also ascribed to nouns in addition to the inflections given above.

2. *Number* and *Person* are ascribed to verbs in virtue of their subjects.

### THE NOUN.

17. A NOUN is a *name*, as of a person, place, or thing; as, *Cicero, Toronto, boy, house.*

18. Nouns may be divided into three classes,—PROPER, COMMON, and ABSTRACT.

19. A PROPER NOUN is a proper name, as of a person, or place; as, *John, London.*

**Use of a Proper Noun.**—A PROPER NOUN is used to distinguish the different persons or things, of the same kind, from one another; in short, to distinguish individuals. Its nature, therefore, is specific.

20. PROPER NOUNS may be regarded as COMMON,—

1. When an individual is taken as the type of a class. The *limiting* adjective will, in that case, be prefixed; as, He is a *Cicero*.

2. When works of art are spoken of; as, That is a *Claude*; this, a *Raphael*.

3. When family names are pluralized; as, The *Cæsars*, the *Georges*, &c.

21. A COMMON NOUN is a name common to all the members of a class of objects; as, *Man*, *horse*.

1. Use of a Common Noun —A COMMON NOUN is used to denote, by one word, a class having a common resemblance. Its nature, therefore, is generic.

2. Common Nouns may be subdivided as follows:—

(1) Class Nouns—designating any one of a class; as, *Horse*.

(2) Collective Nouns—designating a collection of objects; as, *An army*.

(3) Material Nouns—designating materials as such; as, *Gold*.

(4) Names of weights, measures, &c.; as, *A pound*, *a bushel*.

3. Common Nouns may be made equivalent to Proper Nouns:—

(1) By placing some distinguishing word or words with them; as, *This book*; *the Norman invasion*.

(2) By personification; as, Come, gentle *Spring*.

4. The same word may at one time represent a whole class; at another time, an individual member of that class; as, *Man* is mortal. He is an upright *man*.

22. AN ABSTRACT NOUN is a name of some *property* or *quality*, which can only be conceived of as having an existence; as, *Virtue*, *justice*.

1. Abstract Nouns derive their peculiar name from the fact that, by a certain mental operation, the property or quality is separated from the object in which it is inherent; and we think of the property or quality alone, without reference to the object to which it belongs.

2. They may be thus subdivided:—

(1) Names of actions, including verbal nouns; as, *Study*; *walking* is a pleasant exercise; *to err* is human.

(2) Names of qualities; as, *Courage*, &c.

(3) Names of states, conditions, or periods; as, *Health*, *warmth*, *morning*, &c.

(4) Names of degree; as, *Excess* in anything should be avoided.

## EXERCISE.

1. In the following list distinguish between proper, common, and abstract nouns; and give a reason for the distinction.

Toronto, city, tree, nation, France, Philip, dog, horse, house, running, garden, London, river, Ottawa, countries, England, poverty, sun, moon, stars, planets, Jupiter, Venus, man, girl, John, Mary, mountain, stream, an ounce, mid-day, Tuesday.

2. In the following sentences point out the nouns. Say why they are nouns; tell whether they are proper, common, or abstract, and why; and to which class they belong, and why. Thus, '*Army*,' a noun, because the name of a thing; common, because applied to all things of the same kind; and collective, because it is a name of a number as one.

The table and chairs in this room belong to John; the book-case, writing-desk, and books, to his brother. They landed at Quebec on Monday. The peace of the country is disturbed. His forbearance is remarkable. The iron of Marmora is excellent. I bought a dozen pencils for a shilling. It is pleasant to travel by moonlight. His decision was commendable. Contentment is the best fortune. Coral is produced by marine animals. I am impatient to depart. Ottawa is the capital of Canada. Canada is one of the brightest gems in the British crown. The roofs of houses are sometimes covered with slate. There is a great deal of wood in Ontario, but no coal.

3. Go over this exercise again, and point out the noun part and the verb part of each sentence.

23. The INFLECTIONS of the noun are,—

GENDER, NUMBER, and CASE.

## GENDER.

24. GENDER is the distinction of Sex,—*i. e.*, it enables us to tell whether the individual person or thing belongs to the *male* or the *female* sex, or to *neither*.

25. There are three genders,—MASCULINE, FEMININE, and NEUTER.

1. To the Masculine gender belong the names of individuals of the *male sex*.

2. To the Feminine gender belong the names of individuals of the *female sex*.

3. To the Neuter gender belong the names of individual things that are *neither male nor female*.

NOTE.—The teacher cannot be too careful in impressing upon the pupils the great difference between Gender and Sex. It is with the former, as applied to the *names* of things, that grammar deals: the latter being a *natural*, and not a *grammatical* distinction.

26. The MASCULINE and the FEMININE are distinguished from each other by—

I. DIFFERENT INFLECTIONS.

II. DIFFERENT WORDS.

### I. DIFFERENT INFLECTIONS.

27. The inflection of most frequent occurrence is ESS; the other is INE.

#### 1. EXAMPLES OF THE TERMINATION 'Ess.'

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine</i>	<i>Feminine.</i>
Abbot	Abbess	Lion	Lioness
Actor	Actress	Marquis	Marchioness
Adulterer	Adulteress	Mayor	Mayoress
Ambassador	Ambadressess	Negro	Negress
Arbiter	Arbitress	Patron	Patroness
Author	Authoress	Peer	Peeress
Baron	Baroness	Poet	Poetess
Benefactor	Benefactress	Priest	Priestess
Count	Countess	Prince	Princess
Conductor	Conductress	Prior	Prioresse
Deacon	Deaconess	Prophet	Prophetess
Duke	Duchess	Protector	Protectress
Elector	{ Electoress, or Electress	Shepherd	Shepherdess
Emperor	Empress	Songster	Songstress
Enchanter	Enchantress	Sorcerer	Sorceress
Giant	Giantess	Sultan	{ Sultanness or Sultana
Governor	Governess	Tiger	Tigress
Heir	Heiress	Traitor	Traitress
Hunter	Huntress	Tutor	Tutoress
Host	Hostess	Viscount	Viscountess
Jew	Jewess	Votary	Votaress.

#### 2. EXAMPLES OF THE TERMINATION 'Ine.'

<i>Masculine.</i>	<i>Feminine.</i>
Hero	Heroine
Landgrave	Landgravine
Margrave	Margravine

#### 28. EXAMPLES OF Different Words.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Bachelor	Spinster	Cock	Hen
Boar	Sow	Drake	Duck
Beau	Belle	Dog	Bitch
Boy	Girl	Earl	Countess
Brother	Sister	Father	Mother
Bridegroom	Bride	Friar	Nun
Duck	Doe	Gander	Goose
Ball	Cow	Genleman	Lady



<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Hart	Roe	Papa	Mamma
Horse	Mare	Ram, Buck	Ewe
Husband	Wife	Son	Daughter
King	Queen	Sir	Madam
Lord (a title)	Lady	Stag	Hind
Lad	Lass	Sloven	Slut
Man	Woman	Swain	Nymph
Master	Mistress or Miss	Uncle	Aunt
Monk	Nun	Widower	Widow
Nephew	Niece	Wizard	Witch

29. The distinction is also marked by placing **MASCULINE** and **FEMININE** words *before* the Noun of Common Gender; as,—

<i>Masculine.</i>	<i>Feminine.</i>
Man-servant	Maid-servant
He-goat	She-goat
Cock-sparrow	Hen-sparrow, &c.

30.—1. **Common Gender.**—Nouns which denote either males or females, such as *parent, neighbor, friend, &c.*, are sometimes, for the sake of convenience, said to be of the common gender,—*i. e.*, either masculine or feminine.

2. Words originally Latin, ending in ‘or’ or ‘us,’ take the Latin termination ‘ix’ or ‘a;’ as, *Testator, testatrix; alumnus, alumna.*

3. Though the feminine is usually formed from the masculine, the word *widower* is an exception to the rule, being formed from the feminine word *widow*. Compare the word *gander*.

4. Many masculine nouns have no corresponding feminine; as, *Baker, brewer, dandy, &c.*; and some feminine nouns have no corresponding masculine; as, *Laundress, seamstress, vixen, virago, &c.*

5. Some nouns naturally neuter are often, by a figure of speech, converted into the masculine or feminine; as, when we say of the sun, ‘*He is setting;*’ of the moon, ‘*She is eclipsed;*’ or of a ship, ‘*She sails.*’

#### ADDITIONAL REMARKS ON GENDER.

31.—1. This inferior species of personification, exemplified above, which is peculiar to the English language, is often used with great beauty to impart animation and liveliness to the style, without rendering it inflated or passionate. No certain rule, however, can be given as to the gender assumed, except that nouns denoting objects distinguished for strength or boldness, are usually regarded as masculine; while, on the other hand, those denoting objects noted for softness, beauty, and gracefulness, are considered feminine.

2. In speaking of animals whose sex is not known to us, or not regarded, we assign the masculine gender to the names of those distinguished for boldness, fidelity, sagacity, size, strength, &c., as, 'The dog,' 'the horse,' 'the elephant.' Thus we say, 'The dog is remarkably various in *his* species.' On the other hand, we assign the feminine gender to the names of animals characterized by weakness and timidity; as, 'The hare,' 'the cat,' &c.; thus, 'The cat, as *she* beholds the light, contracts the pupil of *her* eye.'

3. Sometimes, however, in speaking of animals, particularly those of inferior size, we consider them as without sex, and therefore the name is of the neuter gender. Thus, of an infant, we say, '*It* is a lovely creature;' of a cat, '*It* is cruel to *its* enemy.'

4. The masculine term has, sometimes, also a general meaning, expressing both male and female, and is always to be used when the office, occupation, profession, &c., and not the sex of the individual, is chiefly to be expressed. The feminine term is used only when discrimination of sex is necessary. Thus, when it is said, 'The Poets of this country are distinguished for correctness of taste,' the term 'Poets' clearly includes both male and female writers of poetry. But, 'The best Poetess of the age' would be said, when the contrast is drawn between female writers.

5. Collective Nouns are considered as neuter, when the reference is to the aggregate as a whole, or when they are in the plural number; as, 'The *army* destroyed everything in *its* course;' but when the reference is to the objects composing the collection as individuals, they take the gender of the individuals referred to.

6. Abstract Nouns, when personified, are generally of the feminine gender; as, '*Charity* seeketh not *her* own.'

### EXERCISE.

1. What is the Feminine of—

Father, prince, king, master, actor, emperor, bridegroom, stag, buck, hart, nephew, friar, priest, heir, hero, Jew, host, hunter, sultan, executor, horse, lord, husband, brother, son, bull, he-goat, &c.

2. What is the Masculine of—

Lady, woman, girl, niece, nun, annt, belle, duchess, abbess, empress, heroine, wife, sister, mother, hind, roe, mare, hen-sparrow, shepherdess, daughter, ewe, goose, queen, songstress, widow, &c.

3. Of what gender are the following nouns, and why?—

Man, horse, tree, field, father, house, mother, queen, count, lady, king, prince, castle, tower, river, stone, hen, goose, seamstress, mountain, cloud, air, sky, hand, foot, head, body, limb, lion, tiger, mayor, countess;—friend, neighbor, parent, teacher, assistant, guide;—sun, moon, earth, ship;—cat, mouse, fly, bird, elephant, hare.



It is suggested that the answer be given in the following form:—

The noun 'MAN' is of the masculine gender, because it is the name of an individual of the male sex.

### PERSON.

32. PERSON, in Grammar, is the distinction between the speaker, the person or thing spoken to, and the person or thing spoken of.

A noun is in the *first* person, when it denotes the speaker; as, 'I, *Paul*, have written it.'

A noun is in the *second* person, when it denotes the person or thing spoken to; as, 'Thou, *God*, seest me.' 'Hail, *Liberty*!'

A noun is in the *third* person, when it denotes the person or thing spoken of; as, '*Truth* is mighty.'

1. Person belongs properly to the Pronoun; but a noun is said to be of the first, second, or third person, because the pronoun which takes its place is of that person. A noun by itself is impersonal.

2. The Third Person: how Used.—A word that is usually of the third person is sometimes used in the first; as, "Thy *servant* became surety for the lad to my father," (Gen. xlv. 32.) Sometimes, particularly in the language of supplication, the third person is used for the second; as, "O let not the LORD be angry," (Gen. xviii. 30.)

3. The first and the second person can belong only to nouns denoting persons, or things personified; because persons only, or things personified, can speak or be spoken to.

4. The third person may belong to all nouns, because every object, whether person or thing, may be spoken of.

5. The subject of a verb, if a noun, must be in the third person. A noun in the first or second person is never used as the subject of a verb, but only in apposition with the first or the second personal pronoun, for the sake of explanation or emphasis.

6. A noun in the predicate is generally, though not always, in the third person, even when the subject is in the first or second; as, 'I am the *Master* who teaches.' So with the pronouns *I* and *thou*; as, 'I am *he*.' 'Thou art the *man*.'

### NUMBER.

33. NUMBER is a variation in the form, to express *one* or *more than one*.

34. Nouns have two numbers, the SINGULAR and the PLURAL. The singular denotes but one object; as, *Book, tree*; the plural more than one; as, *Books, trees*.

35. Nouns form their plurals in four different ways, -

- I. By adding 's' to the singular.
- II. Do. 'es' do.
- III. Do. 'en' do.
- IV. By changing the vowel of the singular.

### RULES.

36.—I. By adding 's.'—The plural is commonly formed by adding 's' to the singular; as, *Book, books*.

II. By adding 'es.'—1. Words ending in a sound that will not unite with the sound of 's,'—i. e., in 's,' 'sh,' 'ch' (soft), 'x,' and 'z,'—for n their plural by adding 'es;' as, *Fox, foxes; match, matches*.

2. Most nouns, ending in 'o' preceded by a consonant, form their plural in 'es;' as, *Cargo, cargoes*.

Exceptions.—*Canto, memento, octavo, two, zero, grotto, junto, portico, quarto, solo, tyro, halo*; also nouns ending in 'eo,' 'io,' 'yo.'

3.—(1) Nouns in 'y' after a consonant form their plural in 'es,' changing 'y' into 'i,' because the additional syllable begins with a vowel; as, *Lady, ladies*.

(2) Nouns in 'y' after a vowel follow the general rule; as, *Day, days*. But nouns ending in 'quy' form their plural in 'ies;' as, *Soliloquy, soliloquies*.

4. Nouns in 'f' or 'fe' form their plural in 'es,' changing 'f' into 'v;' as, *Wife, wives; life, lives*.

Exceptions.—*Gulf, safe, fife, strife*, and nouns ending in 'ff,' 'f,' preceded by two vowels, and in 'rf,' form their plural in 's.' To this, however, there is an exception in the case of a few words, such as *staff, leaf, loaf, sheaf, thief, &c.* The compounds of the first of these words form their plural *regularly*; as, *Flagstaffs*.

5. Nouns in 'i' form their plural in 'es;' as, *Houri, houries*.

III. By adding 'en.'—This termination is found only in nouns of Anglo-Saxon origin; as, *Ox, oxen; child, children*.

The word *children* seems to be a double plural.

IV. By changing the vowel of the singular; as,

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Man	Men	Tooth	Teeth
Woman	Women	Goose	Geese
Foot	Feet	Mouse	Mice
Louse	Lice	Cow (formerly (now)	Kine Cows

## EXERCISE.

1. Give the plural of the following Nouns, and the rules for forming each; thus, *Fox*, plural *foxes*. RULE.—Nouns in ‘s,’ ‘sh,’ ‘ch’ (soft), ‘x,’ ‘z,’ form the plural by adding ‘es.’ Or more briefly, Nouns in ‘x’ form the plural by adding ‘es.’

*Fox*, book, leaf, candle, hat, loaf, wish, fish, box, coach, sky, army, knife, echo, loss, cargo, wife, story, church, table, glass, study, calf, street, potato, sheaf, booby, house, glory, monarch, flower, city, difficulty, distress, wolf, day, bay, chimney, journey, needle, enemy, vale, ant, hill, sea, key, toy, tyro, grotto, nuncio, embryo, gulf, handkerchief, hoof, staff, muff, cliff, reef, safe, wharf, sief.

2. Of what Number is each of the following nouns, and why?—

Book, trees, plant, shrub, globes, planets, toys, home, fancy, mosses, glass, state, foxes, houses, prints, spoon, bears, lilies, roses, churches, gloves, silk, skies, hill, river, scenes, stars, berries, peach, porch, glass, pitcher, alleys, mountain, cameos.

## NOUNS IRREGULAR IN THE PLURAL.

37. Some nouns have an irregular form of the plural, but with different significations from the regular plural; as,

<i>Singular.</i>		<i>Plural.</i>
Brother	(one of the same family)	Brothers
Die	(one of a society)	Brethren
Die	(a stamp for coining)	Dies
Fish	(a small cube for gaming)	Dice
Fish	(individually)	Fishes
Fish	(collectively)	Fish
Fowl	(individually)	Fowls
Fowl	(collectively)	Fowl
Genius	(a man of learning)	Geniuses
Genius	(a kind of spirit)	Genii
Index	(a table of reference)	Indexes
Index	(a sign in algebra)	Indices
Pea	(as a distinct seed)	Peas
Pea	(as a species of grain)	Pease
Sow, or Swine	(an individual animal)	Sows
Sow, or Swine	(the species)	Swine
Penny	(a coin)	Pennies
Penny	(a sum or value)	Pence

1. Though pence is plural, yet such expressions as fourpence, sixpence, &c., as the name of a sum, or of a coin representing that sum, are often regarded as singular, and so capable of being pluralized; as, Three fourpences, or two sixpences, make a shilling. A new sixpence is heavier than an old one.

2. Compounds in ‘ful,’ &c., and generally those which have the important word last, form the plural regularly; as, *Spoonful*, *cupful*.

*coachful, handful, mouse-trap, ox-cart, court-yard, camera-obscura, &c.*; plural, *coachfuls, &c.*

3. Compounds in which\* the principal word stands first pluralize the first word; as—

<i>Singular.</i>	<i>Plural.</i>
Commander-in-chief	Commanders-in chief
Aide-de-camp	Aides-de-camp
Knight-errant	Knights-errant.
Court-martial	Courts-martial
Cousin-german	Cousins-german
Father-in-law, &c.	Fathers-in-law, &c.

4. Compounds of Man.—These form the plural as the simple word; as, *Fisherman, fishermen*. But nouns accidentally ending in 'MAN,' and not compounds of it, form the plural by the general rule; as, *Turcoman, Mussulman, &c.*; plural, *Turcomans, Mussulmans, &c.*

5. Plural of Letters, &c.—Letters, marks, and numerical figures are made plural by adding's; as, Dot your *i's* and cross your *t's*. Your *s's* are not well made. The +*s* and the —*s* are not in line. Four 6's = eight 3's.

6. Words Used as Nouns.—Other parts of speech, used as nouns, or mere names, form the plural like nouns of similar endings; as, The *ayes* and the *noes*; the *ins* and the *outs*; by *fifties*; three *fourths*; two *halves*; his *ands* and his *ors*; lie upon '*but yet*.'

Exception.—Such words, ending in 'y' after a consonant, follow the general, and not the special rule; as, The *whys* and the *bys*.

38. Words adopted without change from foreign languages generally retain their original plural.

General Rule.—Latin nouns in 'a,' 'us,' 'um,' and 'is,' form their plural in 'ae,' 'i,' 'a,' and 'es,' respectively. Greek nouns in 'on,' 'a,' and 'is,' form their plural in 'a,' 'ata,' 'es,' or 'ides,' respectively.

#### EXAMPLES.

1. Plural Latin Nouns in 'i,' 'æ,' and 'a.'

Alumni, fungi, genii, m gi, radii, stimuli.

Alumnæ, formulæ, luminæ, larvæ, nebulae, vertebræ.

Arcana, animaleula, desiderata, effluvia, encomia, errata, genera, gymnasi, media, memoranda, momenta, scholia, specula, stamina, strata.

The Singular ends in 'us,' 'a,' and 'um,' respectively.

Genera has for singular genus, and stamina has stamen.

2. Plural Latin Nouns ending in 'es' and 'ices.'

Amanuenses, axes, calces, apices, appendices, indices, vertices, v ertices.

The Singular ends in 'is,' 'x,' 'ex,' or 'ix.'

### 3. Plural Greek Nouns ending in 'es,' 'ides,' and 'yces.'

Analyses, antitheses, bases, crises, diæreses, ellipses, emphases, hypotheses, oases, parentheses, theses, chrysalides, ephemerides, calyces.

The Singular ends in 'is,' except calyx.

### 4. Plural Greek Nouns in 'a,' and 'ata.'

Automata, criteria, phenomena, dogmata.

The Singular ends in 'on' or 'a.'

### 5 Additional Examples.

French—Beau, beaux—Monsieur, messieurs.

Hebrew—Cherub, cherubim—Seraph, seraphim.

Italian—Bandit, banditti—Dilettante, dilettanti—Virtuoso, virtuosi.

6. Many of these words have also an English plural regularly formed; as, *Fungus*, *genius*, *formula*, *gymnasium*, *cherub*, *seraph*, &c.

39. Nouns are sometimes variously used with respect to number.

1. In the Singular only.—Nouns thus used are the names of *metals*, *virtues*, *vices*, *arts*, *sciences*, *abstract qualities*, and *things weighed or measured*; as, *Gold*, *meekness*, *piety*, *idleness*, *intemperance*, *sculpture*, *geometry*, *wisdom*, *flour*, *milk*, &c. Except when different sorts of things are intended; as, *Wines*, *teas*, *sugars*, *liquors*, &c.

2. In the Plural only; as, *Annals*, *antipodes*, *archives*, *assets*, *ashes*, *billiards*, *bitters*, *breeches*, *clothes*, *calends*, *colors* (military banners), *dregs*, *goods*, *hysterics*, *ides*, *intestines*, *literati*, *tees*, *letters* (literature), *minutiae*, *manners*, *morals*, *nones*, *nuptials*, *orgies*, *pleiads*, or *pleiades*, *shambles*, *tidings*, *thanks*, *vespers*, *vitals*, *victuals*; also, things consisting of two parts; as, *Bel lows*, *drawers*, *hose*, *nippers*, *pincers*, *pliers*, *snuffers*, *scissors*, *shears*, *tongs*, &c.

Some words usually plural have a singular form, when only a part or portion is referred to; as, *The right lung*.

3. The same in both Numbers; as, *Deer*, *sheep*, *swine*, *vermin*; *grouse*, *salmon*, *tench*, *trout*; *apparatus*, *hiatus*, *series*, *congeries*, *species*, *superficies*; *head* (in the sense of individual), *cattle*; certain building materials; as, *Brick*, *stone*, *plank*, in mass; but several of these, when taken individually, have the regular plural also; as, *Salmons*, *trouts*, &c. The word *heathen* is singular or plural, according to the limiting adjective that is used.

4. Many words, such as *brace*, *couple*, *pair*, *yoke*, *dozen*, *score*, *gross*, *hundred*, *thousand*, and some others, after adjectives of number, are either singular or plural; as, *A brace*, *a dozen*, *a hundred*; *two brace*, *three dozen*, *six hundred*, &c. But without an adjective of number,

or in other constructions, and particularly after *in*, *by*, &c., in a distributive sense, most of these words assume a plural form; as, *In bruces* and *dozens*. By *scores* and *hundreds*. Worth *thousands*.

5. Words Plural in form, but either Singular or Plural in application.—Such words as *amends*, *means*, *riches*, *pains* (meaning laborious effort), *odds*, *alms*, *wages*; and the names of certain sciences (ending in 'ics'), are used either as singular or plural.

OBSERVATIONS.—*Means* and *amends*, referring to one object, are singular; to more than one, plural. *Mean*, in the singular form, is now used to signify the middle between two extremes. *Alms* (*œlmesse*, Anglo-Saxon) and *riches* (*richesse*, French) are really singular, though now used commonly in a plural sense. *News*, formerly singular or plural, is now mostly singular. *Molasses* and *measles*, though ending like a plural, are singular, and so used. *Oats* is plural; *gallows*, both singular and plural.

6. Words singular in form also vary in construction; thus, *foot*, and *horse*, meaning bodies of troops, and *people*, meaning *persons*, are always construed as plural; *cannon*, *shot*, *sail*, *cavalry*, *infantry*, are singular or plural. *People* (also *folk*), when it signifies a community, or body of persons, is a collective noun in the singular, and sometimes, though rarely, takes a plural form; as, 'Many peoples and nations.'

### PROPER NOUNS.

40.—1. Proper names, for the most part, want the plural.

2. When used in the plural, they generally follow the rule of common nouns; as, *The Stuarts*.

3. The Terminations 'o' and 'y'.—Nouns ending in 'o' and 'y' follow the general rule for the formation of the plural; as, *The Scipios*; the *Tullys*. But those in 'y' usually follow the special rule, when, through frequent usage, they have become class or common nouns; as, *The Ptolemies*, the *Alleghanies*.

4. Proper names with the title of *Mrs.* prefixed, or with any title preceded by the numerals *two*, *three*, &c., pluralize the name, and not the title; as, *The Mrs. Howards*; the two *Miss Mortons*; the two *Mr. Henrys*.

5. But when several persons of the same name are spoken of individually, and distinguished by a particular appellation, or when persons of different names are spoken of together, the title only, and not the name, is made plural; as, *Misses Julia and Mary Robinson*; *Messrs. George and Andrew Thomson*; *Messrs. Pratt, Woodford, &*



6. In conversation, however, the name is generally made plural.

7. Other Titles than those above given are pluralized; as, Lords Russell and Stanley.

### EXERCISE.

#### NOUNS IRREGULAR IN THEIR PLURAL.

Give the Plural of—

Man, foot, penny, mouse, ox, child, woman, brother, goose, tooth; sow, die, court-martial, father-in-law; cupful, spoonful; erratum, radius, genius, lamina, automaton, phenomenon, stratum, axis, ellipsis, stamen, index, cherub, seraph, &c.

Of what Number is—

Dice, arcana, fishermen, geese, dormice, teeth, woman, child, court-martial, apparatus, miasma, genii, geniuses, indices, indexes, Matthew, James?

### CASE.

41. CASE is the relation which nouns and pronouns bear to the other words with which they are connected in sense.

How Indicated.—As Case is an inflection, it implies change of form, and therefore is *properly* indicated by such change. It is, however, also indicated by difference of position.

42. Nouns in English have three cases,—

THE NOMINATIVE, THE POSSESSIVE, AND THE OBJECTIVE.

OBS.—If change of form constitute case, the last cannot properly be called a CASE. Strictly speaking the noun has but one case that 'falls away' from the Nominative. In the pronoun we find the three cases.

### DEFINITIONS.

43.—1. The unchanged Noun or Pronoun standing as the *subject*, or *chief* word in the noun part of the sentence, is said to be in the NOMINATIVE CASE; as, *Man* is mortal.

2. When the name of the *owner* is placed just before the name of the thing owned, so as to express *property* or *possession*, it is said to be in the POSSESSIVE CASE; as, *Man's* life is but a shadow.

3. When the word stands after a *transitive* verb or a preposition, it is said to be in the OBJECTIVE CASE; as, 'The son of that *man* killed another *man*.'

## THE NOMINATIVE CASE.

44. Besides the ordinary SUBJECT NOMINATIVE, there are other positions which the noun, or name assumes, also called the NOMINATIVE.

45. The NOMINATIVE may, therefore, be subdivided as follows :—

1. The Subject Nominative, or the nominative before the verb ; as, *Time* flies.

2. The Predicate Nominative, or the nominative after the verb ; as, Edward became *King*.

3. The Appositive Nominative,—i. e., a nominative meaning the same person or thing as the subject nominative ; as, Milton, the poet, was blind.

4. The Nominative of Address, used when a person or thing is spoken to ; as, ‘O *Absalom*, my son.’ ‘Come, gentle *Spring*.’

5. The Nominative Absolute, when the noun used has no dependence on any other word ; as, ‘Your *fathers*, where are they?’ ‘*Spring* returning, the swallows appear.’

Note.—The Predicate Nominative will be found after INTRANSITIVE verbs, and verbs in the PASSIVE VOICE ; and the Nominative of Address corresponds to the Latin VOCATIVE.

## RULES FOR THE NOMINATIVE.

I. The subject of a finite verb is put in the Nominative ; as, The *king* reigns.

II. A Predicate Noun, denoting the same person or thing as its subject, agrees with it in case ; as, I am a messenger.

III. An Appositive agrees with its subject in case ; as, The cities *Toronto* and *London* are in Ontario.

IV. A Noun whose case depends on no other word is put in the Nominative Absolute ; as, The *rain* having ceased, the day was delightful.

V. A Noun, which is the name of a person or thing addressed, is put in the nominative of address ; as, ‘*Plato*, thou reasonest well.’

Note.—The Rule respecting the Appositive will also apply to the other cases.



## THE POSSESSIVE CASE.

46. The possessive singular is formed by adding an apostrophe and *s* to the nominative; as, *John's*.

47. When the plural ends in *s* the possessive is formed by adding an apostrophe only; as, *Ladies'*. But when the plural does not end in *s*, both the apostrophe and *s* are added; as, *Men's*, *children's*.

## DECLENSION OF NOUNS.

48. Nouns are thus declined,—

	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>	<i>Plu.</i>	<i>Sing.</i>
<i>Nom.</i> ,	Lady	ladies	Man	men	John
<i>Poss.</i> ,	Lady's	ladies'	Man's	men's	John's
<i>Obj.</i> ,	Lady	ladies	Man	men	John

49.—1. The Possessive case corresponds to the Genitive of other tongues, and having an inflection of its own is a real case.

2. This Inflection, 's,' is evidently an abbreviation of the Anglo-Saxon termination of the genitive in 'es' 'is' or 'ys.' Thus, 'The king's crown' was written 'The kinges crown.' That it is not an abbreviation for *his*, as some have supposed, is manifest from the fact that it is used where *his* could not be properly employed; thus, *Woman's*, *men's*, *children's*, *books*, &c., can not be resolved into *Woman his*, *men his*, *children his*, &c.

The apostrophe (') after 's' in the plural is not a mark of abbreviation, but is used, in modern times, merely as a sign of the possessive. Its use in the plural is but of recent date.

3. The 's' sometimes omitted.—When the nominative singular ends in 'ss,' 'es,' 'us,' 'ce,' 'x,' or in letters of a similar force, though to retain the 's' after the apostrophe is never wrong, yet, as a matter of taste, it is sometimes omitted in order to avoid harshness, or too close a succession of hissing sounds, especially before a word beginning with 's'; as, 'For goodness' sake;' 'For conscience' sake; so, also, 'Moses' disciples.'

4 The force of the Possessive may, in general, be expressed by the word 'of' with the objective; thus, for '*man's-wisdom*,' '*virtue's* reward,' we may say, 'the wisdom of *man*,' 'the reward of *virtue*.' This mode will generally be preferred, when the use of the possessive would appear stiff or awkward; thus, 'the length of the day,' is better than 'the day's length.' In some few words which want the possessive plural, such as *father-in-law*, *court-martial*, &c., this is the only substitute.

5. The Norman Possessive.—This use of the preposition ‘of’ and the objective is termed the Norman Possessive. The following examples will shew that they are not always convertible:—‘The *king’s* picture,’ means ‘any picture belonging to the king;’ ‘a picture of the king,’ means ‘a portrait of him,’ without saying to whom it belongs. So, also, ‘of’ with the objective, can not always be represented by the possessive; as, A piece *of gold*, a cord *of wood*, the House *of Commons*.

#### RULES FOR THE POSSESSIVE.

VI. Any noun, not an Appositive, qualifying the meaning of another noun, is put in the Possessive; as, I lost my *brother’s* book.

VII. The Appositive to the Possessive Case does not have the ‘s annexed to it; as, We admire *Scott* the novelist’s genius. At Smith’s the *bookseller*.

#### THE OBJECTIVE CASE.

50. The OBJECTIVE CASE is the same in form as the Nominative.

How known.—As a general rule, its position *after* an active transitive verb or a preposition will be our guide.

#### RULE FOR THE OBJECTIVE.

VIII. The objective case follows an active transitive verb or a preposition; as, He struck the *table* with his *hand*.

#### PARSING.

51. PARSING is the resolving, or explaining of a sentence, or of some related word or words, according to the definitions and rules of Grammar.

The most essential part of the process is the distinguishing of the connections and relations that exist between words and sentences; therefore, that the work may be exact and complete, a scheme will be given for parsing each part of speech.

#### ORDER OF PARSING THE NOUN.

Prop.	} Noun.	Mas.	} Gender.	Sing.	} Number.	Nom.	} Case according to RULE.
Com.		Fem.				Poss.	
		Neu.		Plur.		Objec.	
Abstr.		Com.					

1. The Grammatical connection must first be given both in this and every part of speech except the interjection.

2. The Nominative.—The pupil must state under which division of the Nominative the word falls.

EXAMPLE.—James lost his brother's knife.

Relation.	Etymology and Syntax.
<i>James</i> lost	<i>James</i> .—Noun, proper, masculine, singular, nominative to verb <i>lost</i> . (Rule I.)
brother's knife	<i>brother's</i> .—Noun, common, masculine, singular, possessive, depending on <i>knife</i> . (Rule VI.)
lost <i>knife</i>	<i>knife</i> .—Noun, common, neuter, singular, objective after the verb 'lost.' (Rule VIII.)

### EXERCISE.

#### Noun.

[Before using the following exercise, it will be well for the teacher to explain to the class how a sentence is formed. He may now introduce the name subject, instead of noun part.]

1. Form sentences with Nouns in the 'nominative,' 'possessive,' 'objective after verbs,' 'objective after prepositions.'

2. Form sentences containing the Nominatives 'independent,' and 'of address.'

3. Form sentences, each containing Nouns in every case, and in both numbers.

4. Point out the Nouns in the following sentences, and give the Case of each, with the reason.

5. Go over them a second time, and parse each Noun according to the form and example given above.

Romulus founded Rome. It was I who wrote the letter, and he who carried it to the post-office. The king's heart is in the hand of the Lord. The prophets! do they live for ever? They represented him to be a good man. Genius lies buried on our mountains, and in our valleys. Columns, arches, pyramids; what are they but heaps of sand? Bless the Lord, O my soul! Honour thy father and thy mother. I have always preferred cheerfulness to mirth. The sun having risen, we departed on our journey. Boys love to play. He left the country ten years ago. The world's prosperity often brings pain.

6. Go over this exercise again, and point out the *Subject* and the *Verb part* of each sentence, and give the Rules of Syntax involved.

### GENERAL EXAMINATION QUESTIONS.

1. Division of Words—Into how many classes may words be divided in respect to their formation? Define each, and give an example. How are they divided in respect to inflection? Define each, and give an example. How are words divided in respect to kind? Define each, and give an example.

2. **Division of Nouns.**—Into what classes are Nouns divided? Define each, and give an example. Into what classes are common nouns subdivided? Give an example of each. Into what classes are abstract nouns divided? Describe each, and give an example. What are the inflections of nouns?

3. **Gender.**—What is Gender? Why so called? Name the genders. Define each, and give a reason for its name. What are the different methods of denoting the masculine and the feminine? What is the feminine corresponding to Brother?—King?—Author?—Heir?—Hero?—Gentleman?—Landlord? Mention two words which are masculine only. Two which are feminine only.

4. **Number.**—What is Number? How many numbers are there? What does each denote? In what different ways may the plural be formed? Give the Rule for each. Mention any exceptions to these Rules, &c., &c.

5. **Case.**—What is Case? Name the three cases, and define each. What different names does the nominative bear? Upon what do these names depend, &c., &c.

6. **Person.**—What is Person? To what part of speech does it really belong? How is person attributed to a noun? To a verb? &c., &c.

7. **Syntax and Parsing.**—What is the Rule for the nominative case? What is the Rule, &c.? What is parsing? How should a noun be parsed?

### ANALYSIS.

52.—1. **ANALYSIS** is the separation of a sentence, or a complete thought expressed in words, into the parts of which it is composed.

2. These are the **NOUN PART**, or **SUBJECT**, and the **VERB PART**.

3. This combination of the two parts forms a **SENTENCE**.

4. The subject of a sentence is either a noun, or some word or words used as a noun.

5. It will be either *simple* or *complex*.

### DEFINITIONS.

1. **Simple.**—The subject is called 'Simple,' when it is not modified by any other words; but,

2. **Complex**, when it is so modified.

**Example of a Simple Subject.**—*Milton* was blind.

53. A *simple* subject may be changed into a *complex*, by (1) placing a noun in apposition, (2) by using the Saxon, or (3) the Norman Possessive, and (4) by means of a preposition followed by the objective.

#### EXAMPLES OF A COMPLEX SUBJECT.

- (1) *Milton the poet* was blind.
- (2) *Milton's great work* is his 'Paradise Lost.'
- (3) *The Czar of Russia* is a despot.
- (4) *London on the Thames* is the capital of England.

The numeral preceding the example corresponds to the numeral in 53.

#### THE GRAMMATICAL AND THE LOGICAL SUBJECT.

The terms Grammatical and Logical are also applied to the simple and the complex subject.

#### EXERCISE.

1. In the following sentences read the subject of each, and state whether it is simple or complex; and why.

Salt is procured from mines. Winter comes after autumn. Abel's sacrifice was accepted. Children should obey their parents. Napoleon, First Consul of France, died at St. Helena. Improvidence is the parent of poverty. Men of honor are always respected.

2. Compose four sentences, and distinguish clearly between the Grammatical and the Logical subject in each. ~~X~~

#### THE ADJECTIVE.

54. An Adjective is a word used to *qualify* nouns; as, A *good* boy; we found him *poor*.

A noun is *qualified* by an adjective when the object named is thereby *described* or *distinguished* from other things of the same name.

55. Adjectives are divided into different classes corresponding to the various ways in which they affect the meaning of the nouns to which they belong, and the manner in which they are used.

#### CLASSIFICATION OF ADJECTIVES.

- I. DISTINCTIVE.
- II. QUALIFYING.
- III. QUANTITATIVE

1. **Distinctive, or Definite.**—Under this class we place those adjectives which mark out, in a general way, a *thing* from a *class*; such as 'a,' 'an,' 'the,' 'this,' &c. It may be subdivided as follows:—

- (1) Distinguishing Adjectives; as, *A, an, the.*
- (2) Demostrative do. as, *This, that.*
- (3) Interrogative do. as, *What? which?*

'What' and 'Which.'—The former is sometimes used with the force of an *exclamation*; as, *What a glorious sunset!* The latter, also, lays aside its interrogative force; as, *Which thing* is an allegory.

2. **Qualifying.**—Under this class we place those adjectives which mark the peculiar quality of a thing, such as, *Black, white, good, &c.* This class will also include—

- (1) Proper Adjectives.—Those derived from proper nouns; as, *Canadian, British.*
- (2) Verbal, or Participial Adjectives.—Those derived from verbs; as, *Amusing, &c.*

3. **Quantitative.**—Under this class we place those adjectives which tell us the number or quantity. They may be subdivided as follows:—

- (1) Definite Numeral.—

{	<i>Cardinal.</i> —Those used in counting; as, <i>One, two, three.</i> <i>Ordinal.</i> —Those used in numbering; as <i>First, second, third.</i>
---	--

(2) Indefinite Numeral.—Those which do not denote any exact number; such as, *All, any, some, few, other, several, certain, divers.*

(3) Multiplicative Numeral.—Those which indicate the repetition of the noun; as, *Twofold, &c.*

(4) Distributive.—Those which point out separately and singly the objects that make up a number. They are, *Each, every, either, neither.*

**Note.**—When any of the words here classed as adjectives are not joined to nouns, but stand instead of nouns, they will, of course, be parsed, not as adjectives, but as pronouns.

#### ADDITIONAL REMARKS ON THE ADJECTIVE.

56.—1. Adjectives standing in the Verb part of a sentence may qualify an infinitive, a pronoun, a clause of a sentence used as a substantive, &c.; as, *To play is pleasant. He is unhappy. That the rich are happy, is not always true.*

2. **Adjectives variously Used.**—(1) Several adjectives sometimes qualify the same noun; as, *A smooth round stone.*

(2) One Adjective qualifying another.—An adjective is sometimes used to qualify the meaning of another adjective, the two forming a sort of compound adjective; as, *A bright-red color; a dark-blue coat; a cast-iron ball.*



(3) Adjectives without a Substantive are sometimes used as nouns; as, God rewards the *good*, and punishes the *bad*. The *virtuous* are the most happy. Adjectives used in this way are usually preceded by *the*, and when applied to persons, are for the most part considered plural.

(4) Abstract ideas may also be similarly expressed; as, *The beautiful* and *the grand* in nature.

3. Words having the force of Adjectives.—When other parts of speech are used to qualify or limit a noun, they perform the part of an adjective, and should be parsed as such; as, *A gold ring*; *a silver cup*.

### ‘AN’ AND ‘THE.’

57. Two of the distinguishing adjectives *an* and *the*, are so frequently used, that, under the name ARTICLE, they have often been regarded as a separate Part of Speech.

‘*An*’ is used before a vowel or silent *h*; as, *An age, an hour*; also before words beginning with *h* sounded, when the accent is on the second syllable; as, *An heroic action*; *an historical account*; because *a* in such words is but slightly sounded.

1. Their Use.—‘*A*’ is used before a consonant; as, *A book*; also before a vowel or diphthong, which combines with its sound the power of initial *y* or *w*; as, *A unit, a use, a eulogy, a ewe, many a one*.

2. ‘*A*’ or ‘*an*’ is sometimes used in the sense of *one, each, every*; as, *Six cents a pound*; *two shillings a yard*; *one dollar an hour*; *four hundred a year*.

Note.—The adjective ‘*an*’ is the Anglo-Saxon for the numeral *one*, and, therefore, the ‘*n*’ is a part of the root, and is dropped when the next word begins with a consonant. Both ‘*an*’ and ‘*the*’ which remains unchanged, are *less* definitive than the numeral *one*, and the demonstrative *that*.

3. How Applied.—‘*The*’ applies to either number, but ‘*a*’ to the singular only, except when it gives a *collective meaning* to an adjective and plural noun; as, *A few days, a great many*.

4. Their proper position is before the noun they define; but when another adjective is used, they are placed before it; as, *An amusing story*. They follow, however, the words ‘*such*,’ ‘*so*,’ ‘*all*,’ and ‘*many*;’ as, *Such an event*; *many a time*.

5. ‘*Any*’ may be considered as the diminutive of ‘*an*,’ and is used to increase the loose application of its original; as, *Give me a book, any book will do*.

## THE INFLECTION OF THE ADJECTIVE.

58. The Adjective admits of but one inflection,—viz., *Degree*.

The only exceptions are the DEMONSTRATIVE ADJECTIVES 'this' and 'that,' which have for their plural form 'these' and 'those.'

59. Adjectives which express qualities that admit of degrees, have *three degrees of comparison*; the POSITIVE, the COMPARATIVE, and the SUPERLATIVE.

60. The POSITIVE expresses a quality simply, without reference to other degrees of the same quality; as, Gold is *heavy*.

61. The COMPARATIVE expresses a quality in a higher degree than the POSITIVE; as, Gold is *heavier* than silver.

62. The SUPERLATIVE expresses a quality in the highest degree; as, The *wisest, greatest, meanest* of mankind.

63. The Adjective admits of two ways of comparison:

I. TERMINATIONAL COMPARISON—by endings.

II. ADVERBIAL COMPARISON—by adverbs.

The former of these is derived from the Anglo-Saxon; the latter, from the Norman-French.

## I. TERMINATIONAL COMPARISON.

64. Adjectives of one syllable form the comparative by adding *er* to the positive, and the superlative by adding *est*; as, *Sweet, sweeter, sweetest*.

Words ending in 'e' mute drop it before 'er' and 'est;' as, *Large, larger, largest*.

1. When Used.—The Comparative degree is used when two objects or sets of objects are compared together.

2. The Superlative is used when one object or set of objects is compared with two or more.

## II. ADVERBIAL COMPARISON.

65. Adjectives of more than one syllable are compared by prefixing *more* and *most* to the positive; as, *Numerous, more numerous, most numerous*.



1. Adjectives of two syllables are not unfrequently compared by *er* and *est*; as, *Our tenderest cares*; *The commonest materials*.

2. The Adverbial Comparison can scarcely, in strict application of the word, be termed an inflection, as it effects no change in the word itself, as terminational comparison does.

3. Adjectives in 'y' after a Consonant change *y* into *i* before *er* and *est*; as, *Dry, drier, driest*; *happy, happier, happiest*; but 'y' after a vowel is not changed; as, *Gay, gayer, gayest*.

4. A Diminution of Degree is expressed by prefixing *less* and *least* to the positive; as, *Sweet, less sweet, least sweet*. This may be termed comparison descending.

5. The Superlative of Eminence.—The superlative degree, when made by prefixing the adverbs *most*, *very*, *exceedingly*, or *extremely*, &c., is often used to express a very high degree of a quality in an object, without directly comparing it with others; as, *You are very kind*. *He is a remarkably clever man*.

6 The Superlative of Comparison is the name given, by way of distinction, to the inflection 'est.'

7. The Sub-positive.—The meaning of the positive is sometimes diminished without employing comparison, by annexing the syllable *ish*; as, *White, whitish*; *black, blackish*. This may be considered as a step, or degree under the positive.

8. Various Shades, Degrees, or Modifications, of quality are frequently expressed by connecting with the adjective such words as *rather*, *somewhat*, *slightly*, *a little*, *too*, *greatly*, &c., and, in the comparative and superlative, by such words as *much*, *far*, *altogether*, *by far*, *still*, *yet*, &c. ✕

### IRREGULAR COMPARISON.

66. The following adjectives are compared irregularly, viz.:—

	Positive.	Comparative.	Superlative.
By different words.	Good	better	best
	Bad, evil, or ill	worse	worst
	Little	less (sometimes lesser)	least
	Much or many	more	most
By irregular terminations.	Far	farther	farthest
	Fore	former	foremost or first
	Late	later (irregular, latter)	latest or last
	Near	nearer	nearest or next
	Old	older or elder	oldest or eldest

	<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Defective.	Aft (adv.)	after	aftermost
	Forth (adv.)	further	furthest
		hither	hithermost
	In (prep.)	inner	innermost, inmost
		nether	nethermost
	Out (adv.)	outer, utter	outermost, utmost
		under	undermost
	Up (prep.)	upper	uppermost

Add to these—

Rathe (A. S. early) rather (adv.)

1. How Applied.—*Much* is applied to things weighed or measured; *many*, to things that are numbered; *more* and *most*, to both. *Farther* and *farthest* generally denote place or distance; as, The *farther* they went, the more interesting was the scene; *further* and *furthest* refer to quantity or addition; as, I have nothing *further* to say. This distinction, however, is not always observed. *Older* and *oldest* are applied to persons or things, and refer to age or duration; as, Homer is an *older* poet than Virgil. The Pyramids are *older* than the Parthenon. *Elder* and *eldest* (from the obsolete *eld*) are applied only to persons of the same family, and denote priority of birth; as, An *elder* brother. *Later* and *latest* have respect to time; *latter* and *last*, to position or order.

2. The word 'than' which generally follows the comparative degree, cannot be used after many of those given in the preceding list, such as *hither*, *nether*, *under*, &c.

3. Latin comparatives, such as *superior*, *inferior*, *exterior*, *interior*, &c., though they involve the idea of comparison, are not considered of the comparative degree in English, any more than such words as *preferable*, *previous*, &c. They have neither the form nor the construction of the comparative; and are generally followed by 'to;' as, His claims are superior *to* yours.

#### ADJECTIVES NOT COMPARED.

67. Adjectives whose signification does not admit of increase or diminution, cannot properly be compared. These are,—

1. Numerals; as, *One*, *two*, *third*, *fourth*, &c.
2. Proper Adjectives; as, *English*, *American*, *Roman*.
3. Adjectives that denote figure, shape, or material; as, *Circular*, *square*, *wooden*, &c.
4. Such Adjectives as denote posture or position; as, *Perpendicular*, *horizontal*.

b Distributives; as, *Each, every*.

6. Adjectives of an absolute or superlative signification; as, *True, perfect, universal, chief, extreme, infinite, complete*.

Of these last, however, comparative and superlative forms are sometimes used, either to give greater force to the expression, or when the words are used in a sense not strictly superlative, but rather *approximating* to that degree. The following are examples:—

**Extreme.**—‘The *extremest* of evils.’—*Bacon*. ‘The *extremest* verge.’—*Shak*. ‘His *extremest* state.’—*Spencer*. [So in Greek, ἐσχατώτατος.]

**Chief.**—‘*Chiefest* of the herdsmen.’—*Bible*. ‘*Chiefest* courtier.’—*Shak*. ‘First and *chiefest*.’—*Milton*.

**Perfect.**—‘Having *more perfect* knowledge of that way,’—*i. e.*, knowledge nearer to perfection.—*Bible*. So, ‘The *most perfect* society.’—*E. Everett*. ‘*Less perfect* imitations.’—*Macaulay*.

*More complete, most complete, less complete*, are common.

### RULE FOR THE ADJECTIVE

68.—IX. An Adjective limits or qualifies a noun, or its equivalent; as, *A truthful person* is always respected.

### ORDER OF PARSING THE ADJECTIVE.

Definitive,	} Poss.	} Degree.	Limiting,—	} Inflection.	
Qualitative,			Comp.		Qualifying,—
Quantitative,			Sup.		&c.,

EXAMPLE.—I love the beautiful flowers of spring.

Relation.	Etymology and Syntax.
<i>The</i> flowers.	<i>The</i> , Definitive, limiting—flowers. (Rule IX.) No comparison.
<i>Beautiful</i> flowers.	<i>Beautiful</i> , Qualitative, qualifying — flowers. (Rule IX.) <i>Beautiful</i> , more beautiful, most beautiful.

### EXERCISE.

In the following sentences parse the Adjectives according to the form and example given:—

The greatest men are not always the best. A benevolent man helps the indigent. Each individual fills a space in creation. There are seven days in a week. The distant mountain, seen through the blue mist, alone remained. Toiling, rejoicing, sorrowing, onward through life we go. Heaven opened wide her ever-during gates. The first fleet contained three hundred men.

## ANALYSIS.

69. Besides the methods named in (53) for converting the *simple* subject into the *complex*, we may now specify the ADJECTIVE and the ADJECTIVAL PHRASE; the PARTICIPAL and the PARTICIPIAL PHRASE; and any combinations of these methods.

70. A PHRASE is a combination of words not making complete sense; as, Of course; by-the-bye.

71. These Phrases may be—

- I. ADJECTIVAL.
- II. PARTICIPIAL.
- III. ADVERBIAL.
- IV. INFINITIVE.

## DEFINITIONS.

72. An ADJECTIVAL PHRASE consists of a preposition followed by the objective; as, He was a man *of his word*.

An adjectival phrase always qualifies a noun.

[As the PARTICIPAL partakes of the nature both of an adjective and a verb, we may here anticipate what will hereafter be said respecting it.]

73. A PARTICIPIAL PHRASE contains a participle followed (by virtue of its verbal power) by the objective case; as, The Earl of Richmond, *having defeated Richard*, became king of England.

74. Thus we see the different ways in which the GRAMMATICAL SUBJECT may be converted into the LOGICAL.

1. By placing a noun in Apposition.
2. By using the Saxon Possessive.
3. By using the Norman Possessive.
4. By an Adjective.
5. By means of a Preposition, followed by its case, —i. e., an *adjectival phrase*.
6. By (1) a Participle, or (2) a Participial phrase.
7. By a combination of all these.

## ADDITIONAL EXAMPLES OF COMPLEX SUBJECT.

These 'Complements of the subject' (as they are called) may also be enlarged in a similar manner.]

1. *Solon, the wisest man of Greece*, gave Athens a code of laws.
2. *Longfellow's 'Evangeline'* is a beautiful poem.
3. *William, of Normandy*, conquered England.
4. *Diligent scholars* are sure to succeed.
5. *The thirst for gold* is degrading.
6. (1) *Coming events* cast their shadows before them.  
(2) *The general, having drawn up his forces*, was ready for battle.
7. *Charles, the farmer's son, of Millbank, a youth of great ability, being industrious and fond of study*, succeeds well at school.

## EXAMINATION QUESTIONS ON THE ADJECTIVE.

1. **Definition.**—What is an Adjective? Into what general classes are adjectives divided? What classes are given under the general head of Distinctive Adjectives? Give sentences containing an example of each. How are the Definite Numerals subdivided?

2. **Comparison.**—What is the general rule for comparing adjectives of one syllable? The rule for comparing adjectives of more than one syllable? How is a lower degree than the positive usually expressed? Is there any other method of varying the degree of quality expressed by the adjective? Compare 'good,' 'bad,' 'little,' 'much,' &c. What class of adjectives does not admit of being compared?

3. **Difference of Use.**—What distinction is made in the use of the following adjectives:—viz., 'much,' and 'many;' 'farther,' and 'further;' 'older,' and 'elder;' 'later,' and 'latter?'

4. **Parsing and Syntax.**—Give the order for Parsing, and repeat the Rule.

## EXERCISE.

In the following sentences parse the Adjectives and the Nouns according to the forms and examples given:—

Numbers are expressed by ten Arabic characters. Few young people like seclusion. I have some fine trees in the garden. He has a threefold duty to perform. That book belongs to you, this belongs to me. The former lecture was the better. What time the year puts on her bloom thou fleest the vocal vale. Unto which promise our twelve tribes hope to come. This house is colder than yours. I saw her several times. England expects every man to do his duty. Which of these large oranges will you have?

Go over this exercise again and point out the *Grammatical Subject* in each sentence; also shew how it is completed.

## THE PRONOUN.

75. A PRONOUN is a word which properly supplies the place of a noun; as, *John* is a good boy; *he* is diligent in *his* studies.

Pronouns of the third person are used in writing and speaking, to prevent the frequent and awkward repetition of the noun. Thus, without the pronoun, the above example would read, '*John* is a good boy; *John* is diligent in *John's* studies.' A pronoun is sometimes used instead of another pronoun; as, *I* must learn *my* lesson. *You* and *I* must attend to *our* duty.

## INFLECTIONS.

76. The INFLECTIONS of the Pronoun are PERSON, GENDER, NUMBER, and CASE.

## CLASSIFICATION.

77. Pronouns may be thus classed:—

- I. PERSONAL PRONOUNS.
- II. ADJECTIVE PRONOUNS.
- III. RELATIVE PRONOUNS.
- IV. INTERROGATIVE PRONOUNS.

## I. PERSONAL PRONOUNS.

78. PERSONAL PRONOUNS are so called because they designate the person of the noun which they represent.

79. The Personal Pronouns are, *I, you* or *thou, he, she, it*; with their plurals, *we, you* or *ye, they*.

Note.—To these we may add the indefinite 'One.'

## INFLECTION OF THE PERSONAL PRONOUNS.

## SINGULAR.

	<i>Nom.</i>	<i>Poss.</i>	<i>Obj.</i>
1. <i>M. or F.</i> ,	I	mine or my	me
2. <i>M. or F.</i> ,	Thou	thine or thy	thee
3. { <i>Masc.</i> ,	He	his	him
{ <i>Fem.</i> ,	She	hers or her	her
{ <i>Neut.</i> ,	It	its	it

## PLURAL.

	<i>Nom.</i>	<i>Poss.</i>	<i>Obj.</i>
1. We		ours or our	us
2. Ye or you		yours or your	you
3. They		theirs or their	them



## INFLECTION OF THE INDEFINITE PERSONAL PRONOUN.

<i>Nom.</i>	<i>Poss.</i>	<i>Obj.</i>
One	one's	one.

80.—1. Person.—As this has been treated of under the Noun, reference may be made to Sec. 32.

2. 'Mine' and 'Thine.'—(1) These forms of the possessive case are the Anglo-Saxon genitives *min* and *thin*, and from each of them a shortened form is obtained.

(2) 'Ours,' 'Yours,' 'Hers,' 'Theirs.'—These forms seem to be double possessives, the 's' not appearing in the original Anglo-Saxon genitives.

3. Their Position.—(1) In this they differ from the shortened forms of the possessive which stand before their nouns; as, This is *my* book; this book is *mine*. In solemn style, the forms '*mine*' and '*thine*' are used instead of '*my*' and '*thy*;' as, '*Mine* eyes have seen thy salvation.' It may further be noticed that, in such instances, the next word begins with a vowel. Poets also use this possessive form with an adjectival force; as, 'Time writes no wrinkle upon *thine* azure brow.'—*Byron*.

(2) The same remark respecting position will apply to the other possessive forms; as, This is *our* house; this house is *ours*.

4. Cf 'Mine,' &c.—These forms are to be considered *idiomatic*, used to denote possession, but with *greater emphasis* than the simple form.

5. 'You' was formerly used exclusively in the plural number, but it is now the singular pronoun, as well as the plural; it still, however, takes a plural verb. 'Thou' is now used only in the solemn style, and sometimes in poetry. 'Ye' is seldom used, and only in solemn style. Formerly it was used in the objective case; as, 'His wrath, which one day will destroy *ye* both.'—*Milton*. 'You' is sometimes used indefinitely for *any one*; as, It is a grand object: *you* may look over the world without finding such another.

6. The Third Personal Pronouns Used Indefinitely.—*He*, *she*, and *they*, are frequently used as general terms in the beginning of a sentence, equivalent to 'the person,' &c., without reference to a noun going before; as, *He* [the person] that loveth pleasure shall be a poor man.

This use of 'they' occurs in such expressions as '*They* say.'



7. Various Uses of 'it.'—(1) Properly it is used instead of a neuter noun, word, or substantive phrase; as, Life is short; *it* should be well improved. James is a good scholar, and he knows *it*.

(2) Indefinite Use, as the subject of the verb *to be* followed by a predicate nominative in any person or number; as, *It is I; it is you; it is they; &c.*

(3) With the Verb 'to be.'—It is used after the verb *to be* in interrogative sentences; as, Who is *it*? What is *it*? &c.

(4) As a Representative Subject.—It is prefixed as an introductory subject to such verbs as *to be, to happen, to become*, and the like, referring to an infinitive phrase, or a noun sentence, which follows the verb and is its true subject; as, *It is an honor for a man to cease from strife,—i. e., To cease from strife is an honor for a man. It has been proved, that the earth revolves on its axis,—i. e., That the earth revolves on its axis has been proved.*

(5) Before certain verbs, to denote some cause unknown,—or general,—or well known, whose action is expressed by the verb; as, *It rains; It snows; It thunders; It is cold; It is hot, &c.* Verbs before which 'it' is thus used, are said to be impersonal.

(6) Expletive.—'It' is sometimes used as a mere expletive; as, Come and trip *it*, as you go.

8. The possessive forms, *hers, its, ours, yours, theirs*, should never be written *her's, it's, our's, your's, their's*.

9. The Indefinite Personal Pronoun.—This Pronoun is used without specifying any particular person; and when so used must be carefully distinguished from the numeral *one*. It is considered to be the *Fr. on*. It is also used in combination with *some, any, &c., &c.*

§1.—Reflexive Pronouns.—(1) The Pronouns *myself (ourselves), yourself (thyself), himself, herself, itself*, with their plurals *ourselves, yourselves, themselves*, are called REFLEXIVE PRONOUNS. When used in the nominative, they may be called EMPHATIC PERSONAL PRONOUNS. From the formation of the plural '*selves*,' we must infer that '*self*' is a noun.

(2) Emphatic Possessive.—The shorter possessive is rendered emphatic and reflexive, by adding the word '*own*;' as, It is *her own*. Virtue is *its own* reward. As this word '*own*' does not necessarily include the noun, it may be always considered an *adjective*.

(3) Simple Pronouns, Reflexive.—The simple Pronouns, also, are sometimes used in a reflexive sense; as, 'Thou hast hewed *thee* out a sepulchre, as he that heweth *him* out a sepulchre on high.'—*Biblic.* 'He sat *him* down at a pillar's base.'—*Byron.*

## II. ADJECTIVE PRONOUNS.

82. ADJECTIVE PRONOUNS are words used, sometimes like adjectives, to qualify a noun, and sometimes like pronouns, to stand instead of nouns.

'The' not Used.—Adjectives used as nouns, or with a noun understood, commonly take the article *the* before them; as, *The young*; *the old*; *the good*, &c. Adjective Pronouns do not.

83. ADJECTIVE PRONOUNS are divided into three classes: (1) DISTRIBUTIVE; (2) DEMONSTRATIVE; and (3) INDEFINITE.

## 1. DISTRIBUTIVE PRONOUNS.

84. THE DISTRIBUTIVE PRONOUNS represent objects as taken separately. They are, *each*, *every*, *either*, *neither*.

1. How applied.—EACH denotes two or more objects taken separately.

EVERY denotes each of more than two objects taken individually, and comprehends them all.

EITHER means one of two, but not both. It is sometimes used for 'each;' as, *On either side of the river*.

NEITHER means 'not either.'

2 Person and Number.—The distributives are always of the third person singular, even when they relate to the persons speaking, or to those spoken to; as, *Each of us*—each of *you*—each of *them*—has his faults.

3. Reciprocal Pronouns.—(1) There are two pronouns, 'each other' and 'one another,' which express an *interchange of action*, and are, therefore, called RECIPROCAL PRONOUNS; as, *See how these Christians love one another!*

(2) Construction Explained.—Where these pronouns occur, we may supply the ellipsis,—for example, 'They love *each other*' may be thus explained: They love, *each* loves the *other*.

(3) Their Use.—When two are spoken of we use 'each other;' when more than two, 'one another.'

## 2. DEMONSTRATIVE PRONOUNS

85. DEMONSTRATIVE PRONOUNS are so called because they specify the objects to which they refer. They are, *this*, *that*, with their plurals, *these*, *those*.

1. When these words precede a noun they are to be parsed as

**Demonstrative Adjectives.** Thus, in these two examples, the first 'that' is a demonstrative pronoun; the second, a demonstrative adjective:—

(1) The only good on earth was pleasure; not to follow *that* was sin. (2) *That* house yonder is mine.

2. The same may be said of the indefinite pronouns, *some, any, &c.*, and the distributive pronouns, *each, every, &c.*

### 3. INDEFINITE PRONOUNS.

86. The INDEFINITE PRONOUNS designate objects ind definitely. They are, *none, any, all, such, some, both, either, another.*

1. 'None,' both Singular and Plural.—This indefinite (no one) is used in both numbers; and is never followed by a substantive; as,—

'In at this gate *none* pass  
The vigilance here placed.'—*Milton*.

'Now lies he there  
And *none* so poor to do him rev'rence.'—*Shak*.

2. 'Any.'—For this word see Sec. 57, 5.

3. 'All.'—This word has sometimes the force of a noun; as, Our *all* is at stake. Sometimes it has the force of an adverb; as, '*All* alone Marcus did fight.'—*Shak*.

4. 'Such' is frequently followed by 'as,' which, by many, is considered as equivalent to a relative pronoun; as,—

'*Such* sum or sums *as* are  
Expressed in the condition.'—*Shak*.

For further remarks, see Sec. 87, 4.

5. 'Some' is used before a number or quantity in the sense of about or near, to shew that the exact number or quantity is uncertain; as, A village of *some* eighty houses. In such instances its force is adverbial.

6. 'Either' and 'Another.'—These can be inflected as nouns.

### III. RELATIVE PRONOUNS.

87. A RELATIVE PRONOUN, or, more properly, a CONJUNCTIVE PRONOUN, is one which, in addition to being a substitute for the name of a person or thing, connects its clause with the antecedent, which it is introduced to describe or modify; as, The master *who* taught us is dead. This is the person *whom* we met.

1. **Why so called.**—It is called the relative, because it *carries back* our thoughts to some word or fact which goes before, and is called the antecedent.

2. The antecedent may be a noun—a pronoun—an infinitive mood—a clause of a sentence—or any fact or thing implied in it; as, A *king, who* is just, makes his people happy. He who reads all, will not be able *to think*, without *which* it is impertinent to read; nor *to act*, without *which* it is impertinent to think. The man was said to be innocent, *which* he was not.

3 In analysis, the relative pronoun may be either *restrictive*, or simply *connective*. ‘Who’ and ‘which’ are used in both senses. ‘That’ is generally used in a restrictive sense.

4. ‘As.’—This word, when it follows ‘such,’ is by many treated as a relative pronoun. The construction may be considered elliptical, and the ellipsis supplied; as in example given in Sec. 86, 4. *Such* sum or sums *as* (those sums are which) are expressed in the bond.

## 88. The Relative Pronouns are,—

<i>M. and F.</i>	<i>M. F., or N.</i>	<i>N. &amp;c.</i>
WHO.	WHICH, THAT.	WHAT.

## 89. WHO and WHICH are thus declined,—

### SINGULAR AND PLURAL.

<i>Nominative</i>	Who	Which
<i>Possessive,</i>	Whose	Whose and of Which
<i>Objective,</i>	Whom	Which

THAT and WHAT have only the nominative and the objective.

90. WHO is applied to persons only; as, The boy *who* reads.

91. WHICH is applied to inferior animals, and things without life; as, The dog *which* barks. The book *which* was lost.

1. Which is applied also to nouns expressing collections of persons, when the reference is to the Collection, and not to the persons composing it; as, The *committee* which met this morning, decided it.

2. Other Uses.—It is also used (1) as an adjective, and (2) as a substitute for a sentence, or a part of a sentence; as, (1) For *which* reason he will do it. (2) We are bound to obey all the Divine commands, *which* we can not do without Divine aid.

3. How Resolved.—In either of these examples, however, ‘*which*’ may be resolved into ‘*and this*,’ thus, (1) ‘*and for this reason*,’ (2) ‘*and this we cannot do*.’

92. **THAT** is applied to both persons and things, as, *The boy that reads. The dog that barks. The book that was lost.*

93. **THAT** is used as a Relative,—

(1) To prevent *who* or *which* from occurring too often.

(2) After the superlative degree of an adjective; as, *The prettiest flower that blooms.*

(3) When two antecedents, one requiring *who*, the other *which*, are followed by a single relative clause; as, *The sailors and the cattle, that were on board, were lost.*

(4) In poetical language *that* is preferred to *which*, owing to its softer sound.

94. **WHAT** is applied to *things* only, and is used, in both numbers, when the antecedent, from its indefiniteness, is necessarily omitted; as, *Take what you want.*

1. The Relative '**That**' was formerly used in the same way; as, '*Eschew that wicked is.*'—*Gower.* '*Gather the sequel by that went before.*'—*Shak.*

2. '**What**' is sometimes used as an adjective; as. It is not material by *what* names we call them. *I know what book that is.*

3. '**What**' used Adverbially, and Elliptically.—When used adverbially, it has the meaning of '*partly*;' when used elliptically, it is followed by '*if*' or '*though*;' as, *What with study, and what with attending lectures, my time is entirely occupied. 'What though none live my innocence to tell?'*—*Dryden.*

The ellipsis may be thus supplied, *What does it matter?*

4. '**What**' sometimes stands for an indefinite idea; as, '*I tell thee what, corporal, I could tear her.*'—*Shak.*

5. The Relative '**Who**' is sometimes used in the same manner as '**What**,' in the above example; as, *I do not know who stole your watch.* '**Which**,' also, is sometimes used in a manner nearly similar—but, in such cases, may always be treated as an adjective; as, *Take which you please,—that is, which book, &c.*

6. Indefinite Relatives.—In such cases as those in 4 and 5, the words, '**What**,' &c., may be termed Indefinite Relatives. See Sec. 96, 4 and 5.

## COMPOUND RELATIVE PRONOUNS.

95. The Relative Pronouns, **WHO**, **WHICH**, and **WHAT**, with the addition '*ever*,' are termed **COMPOUND RELATIVE PRONOUNS**.

1. Indefinite.—In meaning they are indefinite, because they have no antecedent. In old writings, however, the antecedent is sometimes expressed, either before or after the compound relative, for the sake of greater emphasis or precision; as, 'Blessed is *he*, *whosoever* shall not be offended in me.'—*Eng. Bible*. '*Whosoever* will, let *him* take the water of life.' This usage, however, is now nearly obsolete, except with the word *whatever*; as, *Whatever* you do, let *it* be done well.

2. Used as Adjectives.—*Whatever*, *whatsoever*, *whichever*, and *whichever*, are often used before nouns as indefinite adjectives; as, *Whatever* course you take, act uprightly. When used thus, the noun is sometimes placed between *what*, *which*, or *whose* and *soever*; as, *What* course *soever*.

## IV. INTERROGATIVE PRONOUNS.

96. **WHO**, **WHICH**, and **WHAT**, when used with verbs in asking questions, are called **INTERROGATIVE PRONOUNS**; as, *Who* is there? *Which* will you take? *What* did he say?

1. How changed into Relative Pronouns.—By supplying an antecedent clause in the Imperative Mood, these interrogatives will become relative pronouns.

2. How Inflected and Applied.—'Who' is inflected like the relative, and applies to persons only; 'which' and 'what' to persons or things.

3. Difference in Application.—When applied to persons, 'who' inquires for the name; 'which,' for the individual; 'what,' for the character or occupation; as, *Who* wrote that book?—Mr. Webster. *Which* of them?—Noah Webster. *What* is he?—A lexicographer.

4. Indefinite Relative Pronoun.—The same pronouns used responsively, in the beginning of a dependent clause, or in what is called the indirect question, (*i. e.*, in a way which, in an independent clause, would be a direct question,) are properly neither *interrogatives* nor *relatives*, in the usual sense, but a sort of indefinite relative pronoun. This will be best illustrated by an example:—

Interrogative.—*Who* wrote that letter?

Relative.—I know the person *who* wrote that letter; that is, I am acquainted with him.



Indefinite Relative.—I know *who* wrote that letter; that is, I know by whom that letter was written.

5. When regarded as Indefinites.—It is necessary to these words to be regarded as indefinites—(1) That they begin a dependent clause; (2) That they do not ask a question; (3) That an antecedent can not be supplied without changing the sense; and (4) That the whole clause be either the subject of a verb, or the object of a verb or preposition. These remarks will apply to all the following examples:—I know *who* wrote that letter. Tell me *who* wrote that letter? Do you know *who* wrote that letter? Nobody knows *who* he is. *Who* he is can not be known. Did he tell you *who* he is? We can not tell *which* is he. I know not *what* I shall do. It is uncertain to *whom* that book belongs. Teach me *what* is truth, and *what* is error.

6. 'Whether.'—This word is to be met with in old writers with the force of a pronoun. It is interrogative; as, '*Whether* of them twain did the will of his father?' or indefinite, as,—

'Whither when they came, they fell at words  
*Whether* of them should be lord of lords.'—*Spenser*.

### RULE FOR THE PRONOUN.

[The Pronoun has Double Syntax—(1) For *Person, Gender, and Number*; and (2) *Case*.]

The Syntax for Case is the same as for the case of nouns; for Person, Gender, and Number, the Rule is,—

X. A Pronoun must agree with the noun for which it stands, in person, gender, and number; as, 'All *that* a man hath will *he* give for *his* life.' 'A tree is known by *its* fruit.'

[This noun may be called the antecedent, a term usually restricted to the RELATIVE.]

### ORDER OF PARSING THE PRONOUN.

Per.	{	Pro.	1st	{	Per.	Mas.	{	Gen.	Sing.	{	Num.	Nom.	{	Case accord- ing to RULE.
Adj.			2nd			Fem.			Plur.		Poss.			
Rel.			3rd			Neu.					Obj.			
Int.														

(To agree with its antecedent, according to Rule X.)

EXAMPLES—1. This belongs to my father and me

2. Each of them had a book in his hand.

3. The person who said that was wrong

4. Who told you?

5. I know who did it.

6. Never mind what he says.



Relation.	Etymology and Syntax.
1. <i>This</i> belongs	<i>This</i> , Demon., Neut., Sing., Nom. to verb <i>belongs</i> . (Rule I.)
<i>my</i> father	<i>My</i> , 1 Pers., Com., Sing., Pos., Depending on <i>father</i> . (Rule VI.)
to <i>me</i>	<i>Me</i> , 1 Pers., Com., Sing., Obj. after Prep. <i>to</i> . (Rule VIII.)
2. <i>Each</i> had	<i>Each</i> , Dist., Masc., Sing., Nom. to verb <i>had</i> . (Rule I.)
of <i>them</i>	<i>Them</i> , 3 Pers., Masc., Plu., Obj. after Prep. <i>of</i> , (Rule VIII.)
<i>his</i> hand	<i>His</i> , 3 Pers., Masc., Sing., Poss., depending on <i>hand</i> . (Rule VI.)
3. Person <i>who</i>	<i>Who</i> , Rel., Com., Sing., agreeing with antecedent <i>person</i> . (Rule X.) Nom. to verb <i>said</i> . (Rule I.)
said <i>that</i>	<i>That</i> , Dem., Neut., Sing., Obj. after verb <i>said</i> . (Rule VIII.)
4. <i>Who</i> told	<i>Who</i> , Int., Masc., Sing., Nom. to verb <i>told</i> . (Rule I.)
5. <i>Who</i> did	<i>Who</i> , Indef., Rel., Com., Sing., Nom. to verb <i>did</i> . (Rule I.)
6. Says <i>what</i>	<i>What</i> , Indef., Rel., Neut., Sing., Obj. after verb <i>says</i> . (Rule VIII.)

## EXERCISE.

## PRONOUNS.

1. Parse the following list according to plan:—

I, thou, we, me, us, thine, he, him, she, hers, they, thee, them, us, theirs, you, her, your, ours, yours, mine, his, our, it; myself, ourselves, yourself, himself, themselves.

2. Parse the 'personal' Pronouns in the following sentences:—

John lost his own books and injured mine. The mountains themselves decay with years. We must not forget to improve ourselves. I hope you will come to see us soon. It is your own fault. He found the children, and brought them to their home. That book is mine; take it and read it. They will go when we return. Thou art the man. Your knife is sharper than mine; lend it me, if you please, till I mend my pen.

3. Form sentences containing personal Pronouns in the different cases.

4. Change the following sentences, so that 'it' shall be omitted, and the subject, or thing spoken of, shall stand first:—

It is pleasant to see the sun. It is criminal to deceive. It is manifest that you have been deceived. It is said that the cholera has appeared in England. It is easy to talk.

5. Write sentences of this kind both ways.

6. Parse the Pronouns in the following sentences:—

One does not often see such a sight. Now lies he there, and none so poor as do him reverence. That book cost one dollar. To be, or not to be?—that is the question. He gave each of them a piece. Brothers and sisters should be kind to each other.

7. Parse the 'relative' Pronouns:—

God, by whose kindness we live, whom we worship, who created all things, is eternal. That is the book which I lost. This is the boy whom we met. This is the man that did it. These are the books that you bought. The woman, who was hurt, is well. This is the cat that killed the rat, that ate the malt, that lay in the house that Jack built. Whoever does no good, does harm. Whatever purifies the heart, fortifies it.

8. In the following sentences, wherever it can be done, substitute the 'indefinite relative' for the 'relative and antecedent':—

Bring with you every thing which you see. Any one who told such a story, has been misinformed. Any thing that is worth doing at all, is worth doing well. Any thing that gives pain to others, deserves not the name of pleasure.

9. Point out in which of the following sentences, 'who,' 'which,' and 'what' are 'relatives;' in which 'interrogatives;' and in which 'indefinites':—

Who steals my purse steals trash. To whom did you give that book? Who you are, what you are, or to whom you belong, no one knows. What shall I do? Who built that house? Do you know by whom that house was built? Is that the man who built that house? Which book is yours? Do you know which book is yours? I know which book is yours. What in me is dark illumine. What is wanting can not be numbered. What is wanted? I know what is wanted.

### ANALYSIS.

97. An additional enlargement of the Grammatical Subject is furnished by the Relative Pronoun, when it introduces a clause that *restricts* the Subject.

98. Such a clause is termed a **RELATIVE CLAUSE**.

99. The sentence itself is termed an **ADJECTIVE SENTENCE**.

Example of Relative Clause.--The man *whom we saw yesterday* is dead.

In this example the GRAMMATICAL SUBJECT is 'man,' enlarged by the limiting adjective 'the,' and the relative clause 'whom we saw yesterday.' The LOGICAL SUBJECT, therefore, is 'the man whom we saw yesterday.'

## EXERCISE IN ANALYSIS.

1. In the following sentences, read the subject, and state whether it is Simple or Complex; and why:—

Sounds of music were heard. No opportunity of doing good should be omitted. The long-expected friends have at last arrived. Subjects must obey their rulers. The moon moves round the earth in twenty-nine days. Glass is transparent. Repeated want of success is apt to discourage a student. The veteran warrior, rushing into the midst of the battle, lost his life. Those who devise mischief deserve to be punished. The man who lives within his income manifests prudence. Improvidence is the parent of poverty. The objects around us are either natural or artificial. The man who acts sincerely will be respected.

2. Complete the following sentences by supplying appropriate 'Simple Subjects':—

— are covered with scales. — promotes health. — fought bravely. — proceeds from the sun in straight lines. — is the mother of invention. — saves a large expenditure of time.

3. Complete the following sentences by supplying appropriate 'Complex Subjects':—

— are called volcanoes. — is called a limited monarchy. — are termed oviparous. — are termed carnivorous. — is regulated by the demand. — forms a diphthong. — affords a striking illustration of the doom of insatiable ambition.

## EXAMINATION QUESTIONS ON THE PRONOUN.

1. Definitions.—What is a Pronoun? Of what use is a pronoun? Into what classes are pronouns divided? &c.

2. Inflection.—What are its Inflections? Why has it these inflections?

3. Personal Pronouns.—Why are Personal Pronouns so called? Name them. Decline the first personal pronoun, &c.

4. Peculiarities.—How are 'my,' 'thy,' 'ours,' &c., formed? What peculiarities mark the use of 'you,' 'he,' 'it,' &c.

5. Reflexive Pronouns.—How are these formed? Give examples introducing the different Cases in which they are used, &c.

6. Adjective Pronouns.—Why so called? How divided? Define each of these divisions. How are the Distributives applied? &c.

7. Reciprocal Pronouns.—Define them. Explain the construction, &c.

8. Demonstrative Pronouns.—Why so called? Name them, &c.

9. Indefinite Pronouns.—Name the principal ones. What is peculiar in the use of 'none?' of 'all?' &c.

10. Relative Pronouns.—Why so called? Suggest another name. Why appropriate? Name the Relative Pronouns, &c.

11. Interrogative Pronouns.—Why so called? Name them. How are they applied? &c.

12. Syntax.—Give the Rule for Pronouns. Why is there double Syntax?

13. Farsing.—How are Pronouns to be parsed?

## THE VERB.

100. A VERB is a word which expresses *existence, condition, or action*; as, *He is*; *he sleeps*; *he runs*.

1. Why so Called. — It is called a 'verb' because it is the most important *word* in a proposition.

2. Its Essential Quality.—Its essential quality is to make an *assertion*, without which there can be no communication of thought.

3. The Subject.—The 'subject' of a verb is that person or thing whose *being, state, or act*, is expressed by the verb.

101. Verbs, in respect of *meaning*, are of two kinds—TRANSITIVE and INTRANSITIVE.

102. In respect of *form*, they are divided into REGULAR, IRREGULAR, and DEFECTIVE.

### I. KIND.

#### 1. A TRANSITIVE VERB.

103. A TRANSITIVE VERB is one which expresses an action that passes from the agent or doer, to some person or thing which stands as the *object* of the verb; as, *James struck William*.

#### 2. AN INTRANSITIVE VERB.

104. AN INTRANSITIVE VERB is one which makes an assertion, without expressing action as *done to anything*; as, *The boy ran across the field*.

1. How Distinguished.—(1) Transitive verbs in the active voice require an object after them to complete the sense; as, *James strikes the table*;—Intransitive verbs do not require an object after them, but the sense is complete without it; as, *He sits*; *you ride*; *the wind blows*; *the wheel turns*.

(2) As the object of a transitive active verb is in the objective case, any verb which makes sense with *me, thee, him, her, it, them*, after it, is transitive. A verb that does not make sense with one of these words after it is intransitive; thus, '*strikes*' is transitive, because we can say, '*James strikes me*;' '*sleeps*' is intransitive, because we cannot say, '*James sleeps me*.' Hence—

When a verb in the active voice has an object, it is transitive; when it has not an object, it is intransitive.

(3) In the use of transitive verbs three things are always implied, — the *actor*, the *act*, and the *object* acted upon; in the use of intransitive verbs there are only two, — the *subject*, and the *being, state, or act* ascribed to it.

2. Of Both Kinds.—The same verbs are sometimes used in a transitive, and sometimes in an intransitive sense. Thus, in the sentence, '*Charity thinketh no evil*,' the verb is transitive. In the sentence, '*Think on me*,' it is intransitive.

3. Intransitive Verbs made Transitive.—Intransitive verbs are sometimes rendered transitive—

(1) When followed by a noun of the same, or similar signification, as an object; as, *I run*, intransitive; *I run a race*, transitive. This may be called a *cognate object*.

(2) By the addition of another word; as, *I laugh*, intransitive; *I laugh at*, transitive.

4. Transitive Verbs used Intransitively.—Verbs really transitive, are used intransitively when they have no object, and the sense intended, being merely to denote an exercise, is complete without it. Thus, when we say, '*That boy reads and writes well*,'—'*reads*' and '*writes*' are really transitive verbs; because a person who reads and writes, must read or write *something*. Yet, as the sense is complete without the object, nothing more being intended than simply, '*That boy is a good reader and writer*,' the verbs, as here used, are intransitive.

5. Double Form.—Transitive verbs are sometimes derived from Intransitive, and go in pairs, thus:—

<i>Intransitive.</i>	<i>Transitive.</i>
Rise	Raise
Lie	Lay
Sit	Set
Fall	Fell
Drink	Drench

## II. FORM.

### 1. A REGULAR VERB.

105. A REGULAR VERB is one that forms its *past*

*tense* in the indicative active, and its *past participle*, by adding *d* or *ed* to the present; as, present, *love*; past, *loved*; past participle, *loved*.

The Regular Conjugation.—1. This is also styled the Modern or Weak Conjugation, because *the change is from without, and not from within*. This is the preferable name.

2. The 'e' of the weak, unaccented syllable 'ed,' is often dropped in conversation, and we are forced to pronounce a 't' instead of a 'd;' thus, *heaped, reaped*, &c., are pronounced, *hea<sub>1</sub>t, reapt*, &c.

## 2. AN IRREGULAR VERB.

106. An IRREGULAR VERB is one that does not form its *past tense* in the indicative active, and its *past participle*, by adding *d* or *ed* to the present; as, present, *write*; past, *wrote*; past participle, *written*.

The Irregular Conjugation.—1. This is also called the Ancient or Strong Conjugation, because *the change is from within, without a y addition*. Many verbs of this class retain the old ending 'en' or 'u,' in the past participle; as, *speak, spoke, spoken; arise, arose, arisen*. The only really Irregular verbs are, *am, was, been, and go, went, gone*. The other name, therefore, is to be preferred.

2. How Divided.—Verbs belonging to this conjugation are most conveniently divided into three classes,—

- (1) Those having *one* form for the three principal parts.
- (2) Those having *two distinct* forms.
- (3) Those having *three* forms.

3. 'A' and 'U' in Past Tense.—Where 'a' and 'u' are both found, our present tendency is to use 'a' for the past tense and 'u' for the past participle.

## 3. A DEFECTIVE VERB.

107. A DEFECTIVE VERB is one in which some of the parts are wanting. The following list comprises the most important. They are irregular, and chiefly auxiliary:—

<i>Present.</i>	<i>Past.</i>	<i>Present.</i>	<i>Past.</i>
Can	could	Shall	should
May	might	Will	would
Must	—	Wis	wist
Ought	—	Wit	—
Quoth	quoth	Wot	wot

*Imperative and Infinitive*—Beware.



1. 'Ought' and 'Must.'—The former, originally the past tense of 'owe,' is now used to signify present duty, and 'must,' to denote present obligation or necessity. It has no other inflection than 'oughtest' for the second person singular. If used in one tense only, that tense must be settled by the infinitive that follows; as, He ought to *know* better. He ought to *have known* better.

2. 'Shall' and 'Will.'—These verbs used as auxiliaries have *wilt* and *shalt* in the second person singular. They are both without inflection in the third person singular. 'Will,' as a principal verb, is regular.

3. 'Wis' and 'Wit.'—The former of these, which signifies *to know*, *to imagine*, is now obsolete. 'Wit,' of the same meaning and origin, is now used only in the infinitive, '*to wit*,'—that is, 'namely;' or it is used as a formal expression, by which a call is made *to know* or *to witness* the legal setting forth of something that follows. This verb is often met with in the Bible.

4. 'Beware.'—This verb (properly *be* and *ware*, or *wary*) is now generally used in the imperative, and sometimes after an auxiliary; as, *Beware* of him—We should *beware*. It has also the form of the infinitive; as, I bade him *beware*.

5. 'Quoth.'—This verb, which means *to say*, *to speak*, is used only in ludicrous language; its nominative always comes after the verb, and it has no variation for person, number, or tense; as, *Quoth* I—*Quoth* he—*Quoth* they, &c. The form 'quod' is also found.

108. To this class also belong IMPERSONAL and AUXILIARY VERBS.

### 1. IMPERSONAL VERBS.

109. IMPERSONAL VERBS are those which assert the existence of some action or state, but refer it to no particular subject. They are always in the third person singular, and are preceded by the pronoun *it*; as, *It rains*; *it hails*; *it behooves*, &c.

1. Proper Impersonals.—They are called proper when the pronoun '*it*' preceding the impersonal verb as its subject, is the substitute for some unknown and general, or well-known cause, the action of which is expressed by the verb, but which can not, or need not, itself be named; or when a logical subject must be conceived of; but either is not expressed, or is expressed grammatically, in an oblique case; as, *It strikes* four.



2. *Improper Impersonals*.—They are called *improper* when the pronoun '*it*' preceding is only a substitute for a clause, or a part of a sentence; as, *It happened* that Robert returned from Palestine.

3. *Impersonals without 'it.'*—To this class of words belong the expressions, *methinks, methought; meseems, meseemed; melisteth, me-listed, &c.*; sometimes used for *It seems to me—It appears to me, &c.*

'Some such resemblance *methinks* I find.'—*Milton*.

'One came, *methought*, and whispered in my ear.'—*Pope*.

Numerous instances of their use may be found in the old poetic writers. Strictly speaking they are the *only* 'proper impersonals.'

## 2. AUXILIARY VERBS.

110. *AUXILIARY* (or helping) *VERBS* are those by the help of which other verbs are inflected. They are, *do, have, be; shall, will; may, can, must, let*; and, except *be*, they are used only in the present and the past tense. thus,—

*Present*, Do, have, shall, will, may, can.

*Past*, Did, had, should, would, might, could.

[The two Auxiliaries '*must*' and '*let*' are uninflected.]

1. *Their Use*.—They perform, in the conjugation of principal verbs, the same office as inflection does in Classical languages. They were probably at first used as independent verbs, and combined syntactically with the following verb in the infinitive—the sign *to* being in process of time omitted, as it now is after such verbs as *see, hear, feel, &c.*; thus, I can [to] do; They will [to] write; We could [to] go, &c.

2. *How Divided*.—They may be divided into two classes,—

(1) Those always Auxiliary; as, *May, can, shall, must*.

(2) Those sometimes Principal; as, *Will, have, do, be, and let*.

## DIFFERENT KINDS OF AUXILIARIES.

111.—1. *Auxiliary of Voice*.—The verb '*to be*,' in all its tenses and moods, becomes the *Auxiliary of Voice*, by being placed before the *past participle passive* of a principal verb. The '*past participle*,' however, stands by itself without the addition of '*been*.'

2. *Auxiliaries of Mood*.—These are, *may, might, can, could, would, should, and must*, for the *Potential mood*; and *let*, for the *Imperative*.

3. *Auxiliaries of Tense*.—These are, *have, had; shall and will*. The first two joined to the *past participle active* of a principal verb give the *Perfect and Pluperfect* tenses respectively; as, I *have* finished; I *had* finished. The last two, joined to the *Infinitive mood*, give the *Future* tense; as, I *shall* or *will* run.

4. **Auxiliaries of Form.**--Besides the common, or simple form of the verb, there are two others frequently used.

### 1. THE PROGRESSIVE FORM.

(1) The verb 'to be' in all its parts, with the *present participle active* of a principal verb, gives the Progressive Form; as, I *am running*. (2) This form is employed to denote an unfinished action or state with definite time, and is sometimes called **Continuous**.

### 2. THE EMPHATIC FORM.

(1) The verb 'to do' is used as an auxiliary in the present and the past tense, to render the expression emphatic; as, I *do* love; I *did* love.

(2) This use of the verb must be distinguished from its use to avoid the repetition of a verb, or a phrase containing a verb; as, If you can grant his request, *do* so.

(3) This auxiliary 'do' is also used when the verb in the present or the past tense is used interrogatively, or negatively; as, *Does* he study?—He *does* not study. *Did* he go?—He *did* not go. 'Do' is also used as an auxiliary in the second person singular of the imperative; as, *Do* come.

(4) Other tenses may be made emphatic by laying the emphasis on the auxiliary; as, I *will* do so.

### 'SHALL' AND 'WILL.'

112.—1. 'Shall.'—The original meaning of this word is 'to owe,' as seen in its past tense 'should' = 'ought;' hence it primarily and strictly denotes present obligation. It is the oldest English form of the future, and is always used except when it would be ambiguous. It expresses future time, as the result of *foresight*.

2. 'Will.'—This word denotes volition, and expresses future time, because that which is an object of *will* or *desire*, which we are *willing* or *desirous* to do, is not yet done. The following example will illustrate the word:—

'Thou who art the author of life canst restore it if thou *will'st*, but whether thou *will* please to restore it or not, thou alone knowest.'—*Atterbury*.

### EXPRESSING 'RESOLUTION,' 'PURPOSE,' &c.

3.—(1) 'Shall' denotes the resolution, &c., of a person with respect to the acts of *others* over whom he has control. (2) 'Will' denotes the resolution, &c., of a person with respect to his *own* acts. In the *second* and *third* persons 'shall' implies *constraint*, or *threat*, or a *promise*.

## EXPRESSING 'FUTURITY.'

4.—(1) 'Shall' denotes futurity when a person speaks with reference to himself. (2) 'Will' is used when the reference is to others than the speaker.

5. Direct Sentences.—The force of these two auxiliaries, in direct sentences, expressing 'simple futurity,' is best illustrated by a paradigm, thus:—

<i>Singular.</i>	<i>Plural.</i>
I shall	We shall
Thou wilt	You will
He will	They will

## INTERROGATIVE FORM.

<i>Singular.</i>	<i>Plural.</i>
Shall I?	Shall we?
Shalt thou?	Shall you?
Will he?	Will they?

6. Indirect Sentences.—The following examples may illustrate the different uses of 'shall' and 'will' in indirect sentences:—

I tell you I *shall* be there. You tell me you *shall* be there. He hopes he *shall* be there. I hope you *will* come. I will take care he *shall* have his share. I told him he *should* have it. I believe he *will* live. He himself fears he *shall* die.

In all these examples it will be noticed that 'shall' is resumed in the second and third persons, when the subject of the future verb is the subject of the main sentence.

7. Command expressed by 'Will.'—Sometimes a command in a courteous tone is given by 'will' instead of 'shall;' as, Immediately upon the receipt of this you *will* come to me.

8. Indicating Result.—Both these verbs are used to express a result to which the mind has been coming, as an inference from facts.

9. 'Will' indicating Habit.—Sometimes the idea of 'futurity' is dropped, and the habitual action made the chief thought; as, He *will* spend whole hours in gazing upon the picture.

## INFLECTION OF THE VERB.

113. The *Verb* is inflected by means of *Voice*, *Mood*, *Tense*, *Person*, and *Number*.

## DEFINITIONS.

114. *VOICE* is a particular form of the verb, which shews the relation of the *subject* or thing spoken of, to the *action* expressed by the verb.

115. MOOD shews the *manner* in which an 'attribute' is asserted of the 'subject.'

116. TENSE is that modification of the verb which expresses *time*.

Person and Number.—These inflections which have been already defined, belong to the verb because the subject is of a particular 'Person,' and 'Number.' (See Secs. 32, 33.)

### I. VOICE.

117. TRANSITIVE Verbs have two Voices, called—

I. The Active Voice.

II. The Passive Voice.

118. The ACTIVE VOICE represents the subject of the verb as *acting*; as, James *strikes* the table.

119. The PASSIVE VOICE represents the subject as being acted upon by the *agent*; as, The table *is struck* by James.

1. Change of Construction.—These two examples shew us that, whether we use the Active or the Passive Voice, the meaning is the same, except in some cases in the present tense. There is the same *act*, the same *actor*, and the same object *acted upon*. The difference is only in the *form* of expression. By the active voice we represent the subject as *acting*; by the passive, as *acted upon*. In the active voice the actor in the *nominative case* is the subject of the verb; in the passive the actor is in the *objective case* after a preposition. In the active voice the object acted upon is in the *objective case*, governed by the verb; in the passive the object is in the *nominative case*, as the subject of the verb.

2. Advantages Gained by Change of Construction.—The following advantages arise from these two forms of expression:—

(1) We can, by the *form* alone, direct attention chiefly, either to the *actor*, or to that which is *acted upon*,—to the former, by using the active voice—'God *created* the world;' to the latter, by using the passive—The world *was created* by God.

(2) By means of the passive voice we are able to state a fact, when we either do not know, or, for some reason, may not wish to state by whom the act was done. Thus we can say, 'The glass is broken,' though we do not know who broke it; or, if we know, do not wish to tell.

(3) By this means, also, we have a variety, and of course a choice of expression, and may at pleasure use that which to us appears the most perspicuous, convenient, or elegant.

3. Passive Wanting.—Intransitive verbs which are followed by no *objective* case, can have no distinction of voice, because they have no object which can be used as the subject in the passive.

4. A Seeming Passive.—Some 'Intransitive' verbs have a form which seems to be Passive, but is really not so; as, *He is come. He was come. He is gone.* These are but the *Perfect* and *Pluperfect* tenses of the *active* voice. Whether the verb is 'passive' or 'intransitive,' is decided not by the presence of the auxiliary, but by the nature of the participle. If the participle is 'passive,' so also is the verb; but if it is the 'past participle active' of an intransitive verb, the verb which seems to be passive, is really 'intransitive.'

5. The Middle Voice.—(1) Many verbs in the active voice, by an idiom peculiar to the English, are used in the sense nearly allied to the passive, but for which the passive will not always be a proper substitute. Thus we say, *This field ploughs well. These lines read smoothly. This fruit tastes bitter. Linen wears better than cotton.* The idea here expressed is quite different from that expressed by the passive form, *This field is well ploughed. These lines are smoothly read.* Sometimes, however, the same idea is expressed by both forms; thus, *Wheat sells readily, or is sold readily at an advanced price.*

(2) Now, in none of the examples given above do the verbs mark the *doing* of an act by an agent, nor the *suffering* of an act by an object, but something *between* the two. To this voice the name of middle voice is given, as most nearly expressing the idea conveyed by the verb. Verbs which admit of this voice, have also both the Active and the Passive Voice.

[Note.—There need be no fear of this 'middle voice' in English being confounded with the 'middle voice' of the Greek, if this fact be remembered, that the latter is properly expressed by what is called the Reflexive Verbs.]

### REFLEXIVE VERBS.

1. When the subject and the object of the verb are the same, the verb is called Reflexive; as, *Thou hast destroyed thyself.*

2. They may be divided into three classes,—

(1) When the agent acts on *himself*; as, *To examine one's self.*

(2) When the verb is transitive in form, but not in sense, and the agent does not properly act upon himself; as, *To boast one's self.*

(3) When the verb is no longer used by itself in its ordinary transitive meaning; as, *To belie one's self.*

## II. MOOD.

## 120. MOODS are either DEFINITE or INDEFINITE.

I. The Definite or Finite Moods make up the Finite Verb; they are,—

1. The INDICATIVE MOOD, which either asserts something as a *fact* or inquires after a fact; as, *He is reading. Is he reading?*

2. The POTENTIAL MOOD, which expresses not what the subject *does* or *is*, &c., but what it *may*, *can*, *must*, *might*, *could*, *would*, or *should* 'do' or 'be;' as, *I may run. I could read, &c.*

3. The SUBJUNCTIVE MOOD, which expresses the fact not as actual, but as *conditional*, *desirable*, or *contingent*; as, *If he study he will improve.*

4. The IMPERATIVE MOOD, which expresses a *command* or an *entreaty*; as, *Read thou.*

II. The Indefinite Moods.—These are,—

1. The INFINITIVE MOOD, which gives the simple meaning of the verb, without any reference to Number or Person; as, *To read.*

2. The ATTRIBUTIVE MOOD, or Participle, which attributes the action to some particular person or thing; as, *The reigning sovereign has given her consent. The frightened household fled.*

## 1. THE INDICATIVE MOOD.

121. The INDICATIVE MOOD asserts something as a *fact*, or inquires after a fact; as, *He is writing. Is he writing?*

1. Why so Called?—It *points out* a statement of an actual fact: hence its name.

2. The most Complete Mood.—It is the most complete mood that we have, as it contains all the 'Tenses.'

3. Mood, Interrogative.—When this mood is used in asking questions, the order, but not the form of the words, is changed.

## 2. THE POTENTIAL MOOD.

122. The POTENTIAL MOOD expresses not what the subject *does* or *is*, &c., but what it *may*, *can*, *must*, &c., 'do' or 'be;' as, *We may walk. I must go.*

1. Its prominent feature, therefore, is *power*. hence its name.

2. How Formed.—This mood is formed by prefixing the auxiliaries ('may,' 'might,' 'can,' 'could,' &c.) to the verb. These auxiliaries were, in all probability, at first independent verbs in the indicative,



followed by the verb in the infinitive, without the sign *to* before it, as it is now used after such verbs as *see, hear, feel, let, &c.* Grammarians now generally combine them as one word, constituting a particular form of the verb, to which they have given the name of *potential mood*, from its leading use.

3. The Potential, Declarative.—The indicative and potential both *declare*, but they declare different things: the former declares what the subject *does*, or *is*; the latter what it *may* or *can*, &c., *do* or *be*. The declaration made by the indicative is simple: that made by the potential is always complex, containing the idea of *liberty, power, &c.*; in connexion with the act. ‘He *writes*,’ is the indicative of the verb *to write*. ‘He *can write*,’ is the indicative of the verb *can*, with the infinitive of *to write*; or, combined, the potential of the verb *to write*.

4. The Potential, Interrogative.—Both the indicative and the potential mood are used *interrogatively*; as, Does he love? Can he write?

5. The Potential, Independent.—The potential, as well as the indicative, is used without dependence on another verb, both expressing a complete idea in themselves. ‘James writes a letter,’ and ‘James *can* write a letter,’ are equally complete and independent sentences.

6. Power of the Auxiliaries.—The auxiliaries of this mood are. —

(1) ‘*May*’ and ‘*Might*’ expressing ‘leave.’ ‘*May*’ sometimes expresses mere possibility; as, He *may* write, perhaps; It *may* rain to-morrow. Before the subject of a verb they are used to express a wish or prayer; as, *May* you be happy. *Might* it but turn out to be no worse than this.

(2) ‘*Can*’ and ‘*Could*,’ expressing ‘power.’

(3) ‘*Should*,’ expressing ‘duty.’

(4) ‘*Would*,’ expressing ‘will.’

(5) ‘*Must*,’ expressing ‘necessity.’ With the first person it often implies ‘determination,’ and when a fact is stated, ‘certainty.’

(6) ‘*Might*,’ ‘*Could*,’ &c., how Used.—As these are really ‘past’ tenses, they must, in dependent clauses, follow ‘past’ time in the principal clause; as, I *told* him that he *might* go. I *said* that I *would* do so.

7. ‘*Should*’ and ‘*Would*,’ expressing an opinion or a wish.—(1) These verbs are used as softened modest expressions of opinion; as, I *should* think so,—i. e., if it was not that I defer to your judgment.

(2) ‘*Would*’ is sometimes used as a principal verb, equivalent to the present of *wish* or *desire*; as, When I make a feast, I *would* my guests should praise it—not the cooks. ‘When I *would* [when I *wish*



to] do good, evil is present with me.' Thus used, the subject in the first person is sometimes omitted; as,

'Would thou hadst hearkened to my words.'—*Milton*.

(3) 'Would,' with a negative, used in this way, is not merely negative of a wish or desire, but implies strong opposition or refusal; as, 'How often would I have gathered thy children—but ye *would* not;' 'Ye *would* none of my reproof.'

8. When to be Used.—(1) 'Should' is used in a dependent clause, when the event is under our control; as, You said it *should* be done; but 'would' is used when the event is not under our control; as, You said it *would* rain.

(2) Expressing a Duty or a Supposition.—'Should' is used to express a *present duty*; as, You *should* not do so; or a supposition, as, If it *should* rain I cannot go.

(3) Expressing Custom.—'Would' is sometimes used to express what was customary in past time; as, The old man *would* shake his years away. He'd sit him down.

(4) 'Would' and 'Had.'—Instead of the former auxiliary we sometimes find the auxiliary 'had' in poetry and in idiomatic expression such as, I *had* rather, &c. The form 'I'd' is an abbreviation for 'I would.' This auxiliary sometimes takes the place of 'would have;' as, 'My fortune *had* [would have] been his.'—*Dryden*.

9. Compound Auxiliaries.—(1) These auxiliaries combine with the verb 'have,' and form compound auxiliaries. We must, however, remember that, though 'may' denotes present liberty, 'may have' does not denote past liberty, but only the present possibility; thus, 'He *may have* written,' means, It is possible that he has written. So also, 'must have' does not denote past necessity, but present certainty; thus, 'He *must have* written,' means, There is no doubt he has written; it can not be otherwise.

(2) 'Might have,' &c.—This auxiliary of the 'Past-perfect Potential' never represents an act, &c., as completed at a certain past time, but expresses the *liberty, ability, purpose, or duty*, with respect to the act or state expressed by the verb, as now past; thus, 'He *could have* written,' means, He *was able to write*. 'You *should have* learned your lesson,' implies a *past duty*.

### 3. SUBJUNCTIVE MOOD.

123. The SUBJUNCTIVE or CONDITIONAL MOOD expresses the fact not as actual, but as *conditional, desirable, or contingent*; as, If it *rain* I shall not go.

1. **Why so Called.**—This mood is so called because it is always *subjoined* to, and dependent on, another verb expressed or understood, and implies *condition* or *contingency*; as, If he *study*, he will improve, —i. e., His improvement depends upon one *condition*, viz., *study*.

2. **Sign of the Subjunctive.**—The conditionality or contingency, &c., expressed by this mood, is usually intimated by such conjunctions as *if*, *though*, *lest*, *unless*, &c., prefixed, which, however, make no part of the verb.

3. **Conjunction Omitted.**—The same thing is sometimes expressed without the conjunction, by merely putting the verb or auxiliary before the subject or nominative; as, '*Had I*,' for '*If I had*'—'*Were he*,' for '*If he were*'—'*Had he gone*,' for '*If he had gone*.'

4. **Indicative and Potential Moods used Subjunctively.**—Both the indicative and the potential, with a conjunctive particle prefixed, are used subjunctively; that is, they are used to express what is conditional, or contingent, and with dependence on another verb; as, '*If he sleeps* he will do well.' He would go if he *could* (go.) In parsing, that only should be called the subjunctive mood which has the subjunctive form. When the indicative or potential is used subjunctively it should be so stated.

5. **The Subjunctive and the Indicative used Subjunctively.**—The use of the one or the other of these moods may be thus decided. If we mean to express doubt or to leave a question undecided, we use the 'Subjunctive;' if no doubt or indecision is expressed, we use the 'Indicative;' as, If he *is* not guilty (a thing I do not question) you will be able to prove it at the trial. If he *be* guilty, (a thing I doubt, or will not affirm, or cannot admit,) he belies his whole life. ✕

#### 4. IMPERATIVE MOOD.

✕124. The IMPERATIVE MOOD expresses a *command* or an *entreaty*; as, *Recd* thou. '*Bless me, even me also, O my father.*'

1. **Name.**—In this mood the assertion is made in the form of a *command*: hence the name.

2. **Person.**—As expressive of command this mood is found in the *second person*; but when it expresses a wish or prayer, it is found in the *third person*; as,

'Some holy angel  
Fly to the court of England and unfold  
His message, ere he come.'—*Shak*.

It is also used in the *first person* plural; as,

'*Retire we* to our chambers.'—*Shak*.

## EXERCISE AND ANALYSIS.

125.—1. Subject.—As every sentence must contain a verb in some mood which makes an affirmation, it must also contain a subject respecting which the affirmation is made. This subject stands in the 'Nominative Case,' except in the Infinitive Mood, the subject of which is in the 'Objective Case.' (Sec. 132, 7.)

2. Object.—A transitive verb, in the active voice, tells what its subject does to some person or thing. That person or thing is the object of the verb, and is in the 'Objective Case.'

He loves us. I will love him. Good boys study their lessons. Children love play. God created the world. Remember thy Creator. Do good to all men. Forgive your enemies. He that giveth to the poor lendeth to the Lord. You should study grammar. We should read the best books. Bad books injure the character. War makes rogues, and peace hangs them. Children, obey your parents. A good cause makes a strong arm. Shew mercy and thou shalt find it. Time flies. Evil communications corrupt good manners. Punctuality begets confidence. Columbus discovered America.

1. In this exercise tell which words are verbs, and why;—whether transitive or intransitive, and why;—what is the subject, and why;—and if transitive, what is their object, and why.

2. Select the 'grammatical' and the 'logical' subjects.

3. Specify the particular 'grammatical subjects' that have been completed, and shew how the change has been effected.

## ANALYSIS.

126. As the verb is the word that makes the affirmation, that part of the sentence which contains the verb is called the *Predicate*.

127. This Predicate asserts of its subject (1) What it *is*; (2) What it *does*; (3) What *is done to it*.

128. It is either a Grammatical or a Logical Predicate.

129. The GRAMMATICAL PREDICATE is simply the verb.

(In the case of the verb 'to be,' which forms a predicate by itself only when it is equivalent to the verb 'exist,' we have to connect with it 'an adjective,' 'a noun,' 'an adverb,' or 'a phrase,' to form a complete predicate.)

130. The LOGICAL PREDICATE is the Grammatical Predicate with all its complements.

131. When the Grammatical Predicate has no modifying terms connected with it the two Predicates are the same.

### EXERCISE.

1. In the following sentences select the Grammatical and the Logical Predicates.

2. State why they are so.

The eye is the organ of sight. Silver is one of the precious metals. Habit becomes second nature. Brevity is the soul of wit. The barometer shews the weight of the atmosphere. Time flies. Labor sweetens rest. The wind moans through the trees. A union of two vowels forms a diphthong. Works of art cannot vie with the beauties of nature. The torrid zone lies between the tropics.

### 5. INFINITIVE MOOD.

132. The INFINITIVE MOOD gives the simple meaning of the verb, without any reference to Person or Number; as, *To read*.

1. Origin of Name.—This mood defines nothing but the act: hence it is called Indefinite or Infinitive,—i. e., unlimited.

2. Sign of the Infinitive.—The sign 'to' usually precedes a verb in the Infinitive Mood. This prefix is, however, omitted after such auxiliaries as 'may,' 'can,' 'let,' &c., and the verbs 'bid,' 'dare,' (to venture) 'need,' 'make,' 'see,' 'hear,' 'perceive,' &c.

3. The Sign Expanded.—This sign may be expanded into the phrase 'in order that,' when a purpose is implied; as, He came to see,—i. e., in order that he might see.

4. The Infinitive a Verbal Noun.—The Infinitive is really a 'verbal noun,' (Sec. 22, 1.) (1) It may be in the 'nominative' case, the subject of a verb; as, *To err* is human, *to forgive*, divine. (2) It may stand in the 'objective' after a transitive verb; as, I intend *to go*. The test of what may be termed the Indefinite Infinitive, or Infinitive Proper, is this, that it occupies the position of the *subject*, or the *object* of a 'verb.' This infinitive represents one form of the Saxon Infinitive: that ending in 'an.'

5. The Infinitive in 'ing.'—(1) There is another form of the Infinitive ending in 'ing,' which represents the Saxon Infinitive ending 'anne' or 'enne.' This also may be treated as a 'verbal noun.' (a) It may stand in the 'nominative case,' and then its place may be supplied by the other form; as, *Seeing* is *believing*,—i. e., *To see* is to *believe*. (b) It may stand in the 'objective' after a preposition; and (c) may also have an 'objective' after it; as, He spends all his money in *buying* useful books.

(2) This Infinitive is, in form, sometimes the same as the 'Indefinite Infinitive,' and is found (a) after 'intransitive' and 'passive' verbs; as,

'I dare *do* all that may become a man;  
Who *dares do* more is none.'—*Shak.*

They were told *to do* so.

(b) After adjectives; as, Man is liable *to err*. The primary object of this Infinitive or Gerund, is to express 'purpose,' and in old writers is not unfrequently preceded by 'for.'

6. Anomalous Use of the Infinitive Active.—The Infinitive Active, by an anomaly not uncommon in other languages, is sometimes used in a *passive* sense; as, You are *to blame* (to be blamed)—A house *to let*—A road *to make*—Goods made *to sell*—Knives *to grind*, &c.

These are examples of the Infinitive spoken of in last paragraph.

7. The Subject of the Infinitive Mood.—In regard to Subject, the Infinitive Mood differs from the others, by having its 'subject' in the 'objective' case; as, We believe *him* to be honest. Here the whole expression 'him to be honest' is the objective after the verb, but the pronoun 'him' is partly the objective after the verb, and partly the subject of the infinitive 'to be.'

## 6. PARTICIPLES.

133. A PARTICIPLE is a word which, as a verb, expresses an action or state, and, as an adjective, qualifies a noun; as, *He* came *seeing*. *Having finished* our task *we* may play.

Why so Called.—Participles are so called because they belong partly to the *verb*, and partly to the *adjective*. From the former they have *signification*, *voice*, and *tense*; and they perform the *office* of the latter by attributing a quality without formally asserting it.

134. There are four Participles in each Voice of the Transitive Verb.

135. They may be thus arranged,—

	ACTIVE.	PASSIVE.
1. Present,	Striking.	Being struck.
2. Past,	Struck.	Struck.
3. Perfect,	Having struck.	Having been struck.
4. Future,	About to strike.	About to be struck.

Time Expressed, Relative.—The participle, like the infinitive, denotes relative time; the time of the act, whether progressive or finished, being indicated by the verb with which it is connected, or by some other word; thus, I saw him *writing* yesterday. I see him



*writing* now. I will see him *writing* to-morrow. In all these examples *writing* expresses an act present, and still in progress at the time referred to; but with respect to the time of *speaking*, the act of writing expressed in the first example is past, in the second it is present, and in the third it is future, as indicated by the accompanying verbs, *saw*, *see*, *will see*.

### 1. The Present Participle.

136. The PRESENT PARTICIPLE Active ends always in 'ing.' In all verbs it has an active signification, and denotes an action or state as continuing and progressive; as, James is *building* a house.

1. Not to be confounded with the Infinitive in 'ing.'—As this termination 'ing' belongs to nouns, infinitives, and participles, the precise character of words ending in 'ing' can be ascertained only by the Syntax. (1) If they are simple 'nominatives,' they may be 'nouns' or 'infinitives,' (Sec. 132, 5;) as, *Seeing* is believing. (2) If they agree with nouns they are 'participles used as adjectives,' or 'participial adjectives;' as, He is a very *amusing* person. (3) If they involve the idea of 'time' as well as 'action,' they are 'participles;' as, I found him *amusing* himself with the children. (4) If they are governed by prepositions and are descriptive of 'acts,' not 'qualities,' and are followed by an objective, they are 'infinitives' either absolute or gerundial; as, To put a person to death after *giving* a promise of pardon, is unjust. (5) If they are connected with words descriptive of 'purpose,' and are followed by an objective case they are the true gerundial form; as, Microscopes are used for *examining* minute objects.

2. It is in this way we have to explain expressions which are occasionally met with in English, such as 'a going,' 'a fishing,' 'a hunting.' These are gerundial forms of the Infinitive standing in the objective case, after the preposition 'in,' or 'on,' which has become converted into 'a,' in the same way as the preposition 'on' in such words as 'afloat,' 'ashore,' &c.

137. The PRESENT PARTICIPLE Passive has always a passive signification, but it has the same difference of meaning with respect to the time or state of the action as the present indicative passive.

### 2. The Past Participle.

138. This Participle is formed in some verbs by the addition of 'd' or 'ed' to the present; in others by



adding 'en;' in others by some internal change. Its form is the same in both voices.

1. How Distinguished.—In the active voice it belongs equally to transitive and intransitive verbs—has always an active sense—forms, with the auxiliaries, the Present-perfect and Past-perfect tenses—and is never found but thus combined; as, '*Has loved,*' '*had loved,*' &c. In the passive voice it has always a passive sense, and with the verb '*to be*' as an auxiliary, forms the passive voice; as, '*He is loved;*' or without it, qualifies a noun or pronoun; as, '*A man loved by all, hated by none.*' The difference between the active and the passive participle will be seen in the following examples:—viz., ACTIVE—'*He has concealed a dagger under his cloak;*' PASSIVE—'*He has a dagger concealed under his cloak.*'

2. The Anglo-Saxon Prefix 'ge.'—There is a trace of this prefix to be found in the participles '*yclept,*' (called,) and '*yclad,*' (clad.)

3. Adjectival.—This participle, like the 'present participle active,' when separated from the 'idea of time,' has the force of an 'adjective;' as, *A concealed plot.*

### 3. The Perfect Participle.

139. The PERFECT PARTICIPLE is always compound, and represents an action or state as completed at the time referred to. It has always an active sense in the active voice, and a passive sense in the passive; as, ACTIVE—'*Having finished* our task, *we* may play. PASSIVE—Our task *having been finished,* *we* may play.

### 4. The Future Participle.

140. This participle, also, is a compound one, and represents the action as 'about' to take place; as, *He is about to leave Canada.*

Another Mode of expressing Futurity.—The same idea of futurity is expressed by the progressive form of the verb '*to go;*' as, *I am going to attend school.*

### ANALYSIS.

141. The PARTICIPLE, in both the Active and the Passive voice, having the force of an adjective, becomes one of the enlargements of the subject; as, *The reigning sovereign of Great Britain is Queen Victoria.*

142. The PARTICIPIAL PHRASE (Sec. 73) also forms

an enlargement of the subject; as, The natives, *frightened by the fire-arms*, fled in dismay.

[The participle of the active voice of a transitive verb may have an 'objective case' after it; the participle of the passive voice may be followed by a preposition with the objective.]

### EXERCISE.

1. In the following examples read the 'participial phrases:'—

The fortress, having been taken by storm, was dismantled. Overcome by fatigue, the traveller sat by the wayside. The barons, dissatisfied with the government of the king, forced him to sign the Magna Charta. In some countries a vegetable earth, called peat, is used for fuel. The great circle, dividing the earth into the northern and southern hemispheres, is called the equator. Having arrived at the place we delivered the letters which we had previously procured. The poor father, trembling with anxiety, began to ford the stream. Abraham being now advanced in years, wished to see his son Isaaq settled in marriage.

2. Write out six sentences with the subject enlarged by means of 'participles.'

3. Write six more, using 'participial phrases' as the enlargement.

4. Write out six sentences to exemplify each of the other modes of enlarging the subject.

### III. TENSE.

143. TENSE is that modification of the verb which expresses *time*.

Division of Time.—Time is naturally divided into the *past*, the *present*, and the *future*. The *past* includes all that goes before the present; the *future* includes all that comes after the present; and the *present*, strictly speaking, is the point in which the *past* and *future* meet, and which has, itself, no space or continuance.

144. There are six Tenses,—the *Present*, the *Present-perfect*, the *Past*, the *Past-perfect*, the *Future*, and the *Future-perfect*, which may be thus classified:—

#### I. THREE SIMPLE TENSES.

##### INDEFINITE.

- |                 |               |
|-----------------|---------------|
| 1. The Present, | I love.       |
| 2. The Past,    | I loved.      |
| 3. The Future,  | I shall love. |

[Note.—If our 'Past' tense *exactly* corresponded to the Latin 'Imperfect,' we might characterize these tenses as expressing *Incomplete action*. Our 'Past Progressive' represents the Latin *Imperfect*.]

## III. THREE COMPOUND TENSES.

### DEFINITE.

- |                         |                     |
|-------------------------|---------------------|
| 1. The Present-perfect, | I have loved.       |
| 2. The Past-perfect,    | I had loved.        |
| 3. The Future-perfect,  | I shall have loved. |

[Note.—The same remark may be made respecting our ‘Present-perfect,’ which is ‘definite,’ whereas the Latin tense is sometimes ‘indefinite.’]

### DEFINITIONS.

#### I. THE SIMPLE TENSES.

##### 1. The Present.

145. The PRESENT tense expresses what is going on at the present time; as, *I love; I am loved.*

Other Uses of the Present.—This tense is used also,—

1st, To express what is *habitual*, or *always true*; as, *He goes to church. Virtue is its own reward. Vice produces misery.*

2nd, In animated narrative, to express past events with force and interest, as if they were present; as, *Cæsar leaves Gaul, crosses the Rubicon, and enters Italy.* This may be called the *historic present*.

3rd, Sometimes, instead of the *present-perfect* tense, in speaking of authors long since dead, when reference is made to their works which still exist; as, *Moses tells us who were the descendants of Abraham. Virgil imitates Homer*—instead of ‘*has told,*’ ‘*has imitated.*’

4th, In principal, and also in dependent clauses, after such words as *when, before, if, as soon as, after, till*, and also after *relative pronouns*, to express the relative time of a future action, both ‘indefinite’ and ‘perfect;’ as, *He returns to-morrow.*

Indef.—‘*Duncan comes to-night.*’—*Shak.*

‘No longer mourn for me, when *I am dead.*’—*Shak.*

Perf.—We shall get our letters as soon as the post *arrives.*

##### 2. The Past.

146. The PAST tense expresses what took place in *past time*; as, *In the beginning God created the heavens. God said, Let there be light. The ship sailed when the mail arrived.*

1. How Formed.—This tense is formed by changing the vowel of the root verb; as, *Write, wrote*, or by adding ‘ed’ or ‘d;’ as, *Mend-ed, love-d.* In conversation the ‘e’ is often dropped, and the ‘d’ becomes changed into ‘t’ after sharp mutes; as, *kissed, (kist;) dropped, (dropt,) &c.*

2. **Double Form of Past Tense.**—Some verbs have two forms of the modified vowel; as, *Sung, sang*, &c. The almost uniform practice now is to retain the form in ‘a’ for the past tense, and the other form for the past participle. (Sec. 106, 3.)

3. **When Used.**—(1) The time expressed by this tense is regarded as *entirely past*, and, however near to the present, it does not embrace it; as, I *saw* your friend a moment ago. I *wrote* yesterday.

(2) In such expressions as, I *wrote this morning—this week—this year*, &c., the reference is to a point of time now entirely past, in these yet unfinished periods.

(3) This tense is used to express what was *customary* in past time; as, She *attended* church regularly all her life.

### 3. The Future.

147. The **FUTURE** tense expresses what will take place in *future time*; as, I *will see* you again, and your hearts *shall rejoice*.

The Signs of this Tense.—The signs of the future are ‘shall’ and ‘will,’ as there is no distinct inflection.

## II. THE COMPOUND TENSES.

### 1. The Present-Perfect.

148. The **PRESENT-PERFECT** tense represents an action or event as completed at the present time, or in a period of which the present forms a part; as, I *have sold* my horse. I *have walked* six miles to-day. John *has been* busy this week. Many good books *have been* published this century.

1. **Its Sign.**—The sign of this tense is ‘have’ preceding the ‘past participle active.’

2. **The Perfect Tenses.**—These tenses are three in number: **Present**, **Past**, and **Future**. They all indicate that at a given time (present, past, or future) the acts *finish*, and are regarded as *complete*.

3. **The Perfect, a Present Tense.**—That the perfect is a Present, is clear from the following fact, that we cannot use it unless the *act* of which it speaks continues in itself, or in its results to the present; as, Cicero *has written* orations. Moses *has told* us many important facts in his writings. Of old Thou *hast laid* the foundation of the earth, and the heavens are the work of Thy hand. But if the thing completed does not now exist, or if the reference is to the act of finishing, and not to the present continuance of the thing finished, this tense can not be used; thus, we can not say, ‘Cromwell *has established*’

feeble dynasty in England,' nor can we say, 'I *have seen* your friend a moment ago,' because the time of the act mentioned is *past*, and does not include the present. We can, however, say, 'He *has been* absent six months,' because his state of absence reaches up to the *present*.

4. Used instead of the Future-Perfect.—As the Present tense is sometimes used instead of the Future, this tense is used instead of the Future-perfect, to represent an action, &c., as perfect at a future time; as, I will not pay you until you *have finished* the work.

5. Sometimes Passive in Form.—This tense is frequently represented by a form which seems to be Passive; as, 'The soul *is passed* away.'—*Bell's Mary Queen of Scots*. (Sec. 119, 4.)

## 2. The Past-Perfect.

149. The PAST-PERFECT, or PLUPERFECT tense, represents an action or event as completed at or before a certain time past; as, I *had walked* six miles that day. John *had been* busy that week. The ship *had sailed* when the mail arrived—that is, the ship sailed *before* the mail arrived.

1. Its Sign.—The sign of the Past-perfect is 'had' preceding the 'past participle active.'

2. Its Application.—When we use this tense we are thinking of *two points of past time*, to express an action done at the *more distant* point.

3. Anomalous Use of 'had.'—The sign of this tense is sometimes used instead of 'would have;' as, If Pompey had fallen by the chance of war at Pharsalia, he *had* died still glorious, though unfortunate.

## 3. The Future-Perfect.

150. The FUTURE-PERFECT tense intimates that an action or event will be completed at or before a certain time yet future; as, I *shall have got* my lesson by ten o'clock. He *will have finished* before you are ready.

1. Its Signs.—The signs of this tense are, 'shall have' and 'will have,' preceding the 'past participle active.'

2. Its Application.—We use this tense when we are thinking of *two points of future time*, to express an action that will be completed at the *nearer* point.

## ANALYSIS.

### COMPOUND SUBJECT AND PREDICATE.

151. Both the Subject and the Predicate of a sentence may be 'compound.'

152. A COMPOUND SUBJECT consists of two or more simple subjects, to which belongs one predicate; as, *You and I are friends.*

153. A COMPOUND PREDICATE consists of two or more simple predicates affirmed of one subject; as, *Truth is great and will prevail.*

#### EXAMPLES.

1. GRAM. SUBJECT.—*Doing his duty* is the delight of a good man.
2. LOGICAL SUBJECT.—*Doing his duty*, &c.
3. COMPOUND SUBJECT.—*Good men and bad men* are found in every community.
1. GRAM. PREDICATE.—Good boys *study* their lessons.
2. LOGICAL PREDICATE.—Children *love play*.
3. COMPOUND PREDICATE.—The leader of the rebellion *was convicted and hanged*.

#### EXERCISE.

1. In the following sentences state whether the predicate is Simple or Compound:—

Man is mortal. Wisdom is the principal thing. God is good and merciful. Honesty is praised and neglected. The heart is the best and the worst part of man. The use of travel is to widen the sphere of observation, and to enable us to examine and judge of things for ourselves. Avarice is a mean and cowardly vice. Talent is strength and subtilty of mind. Genius is mental inspiration and delicacy of feeling. Talent is the lion and the serpent—genius is the eagle and the dove.

2. Assign reason for this classification.
3. Construct sentences containing 'Compound Subjects.'

154. When the verb is transitive and in the 'active voice,' the Grammatical Predicate is completed by the addition of the object, which may be,—

1. A noun.
2. A pronoun.
3. An adjective used as a noun.
4. An infinitive in either of its forms.
5. A noun sentence.

#### EXAMPLES OF COMPLETED GRAMMATICAL PREDICATE.

1. 'Who steals my purse steals trash.'—*Shak.*
2. 'Him the Almighty Power  
Hurled headlong.'—*Milton.* ✓



3. He could not appreciate the *picturesque* and *beautiful*.  
We should pity *the unfortunate*.
4. 'Learn to labor and to wait.'—*Longfellow*.
5. Plato thought *that the soul is immortal*.

## EXERCISE.

Complete the Grammatical Predicates in the following examples by supplying appropriate nouns, &c.:—

Who steals——steals——. Trusting in God implies——.  
Columbus discovered——. Righteousness exalteth a——. I  
met——yesterday. Did you see——to-day? We should help  
——. Teachers usually praise——. Beauty attracts——.  
Jacob loved——more than all his other——. The rich should  
never despise——. Boys love——.

## TENSES OF THE DIFFERENT MOODS.

155. The INDICATIVE MOOD has the six tenses.

156. The POTENTIAL MOOD has four tenses,—two *Simple*, the Present and the Past; and two *Compound*, the Present-perfect and the Past-perfect.

157. The SUBJUNCTIVE MOOD, in its proper form, has only the Present tense. The verb '*to be*' has the Present and the Past.

1. The Indicative Used Subjunctively.—This mood furnishes what may be called a second form of the present subjunctive, and the only form of the other subjunctive tenses.

2 Future Force of Present Tense.—The *Present* subjunctive, in its proper form, according to present approved usage, has always a *future* reference; that is, it denotes a present uncertainty, or contingency respecting a supposed *future* action or event; thus, 'If he *write*,' is equivalent to 'If he should write,' or, 'If he shall write.' But if the contingency refers to a supposed *present* action or state, the 'present indicative' is used subjunctively; as, 'If he *has* money, he keeps it.'

3. Past Subjunctive.—This tense is used in two senses,—

(1) It is used to express a past action or state as conditional, or contingent; as, 'If he *wrote* that letter he deserves credit, and should be rewarded.' 'If he *was* at home I did not know it.'

(2) It expresses a supposition with respect to something *present*, and implies a denial of the thing supposed; as, 'If I *had* the money now I would pay it,' implying, 'I have it not.' Used in this way, the verb '*to be*' (and, of course, the passive voice of transitive verbs)

has a separate form in the singular, but not in the plural,—viz., *I were*, thou *wert*, he *were*; for *I was*, thou *wast*, he *was*; thus, ‘If my kingdom *were* of this world, then would my servants fight,’ implying, ‘it is not of this world;’ ‘O that thou *wert* as my brother,’ implying, ‘thou art not.’

4. The Past-Perfect.—This tense is used when a supposition, &c., respecting something *past*, is expressed, and a denial is implied; as, ‘If *I had had* the money yesterday I would have paid it,’ implying, ‘I had it not;’ ‘O that thou *hadst been* as my brother,’ implying, ‘thou wast not.’

158. The IMPERATIVE MOOD has two tenses, a Present and a Future.

The Future Tense.—This tense is used in commands involving future, rather than present action; as, Thou shalt write. The softened form of the third person singular, and plural, ‘let him,’ ‘let them,’ may be regarded as future.

159. The INFINITIVE MOOD has two tenses, the Present and the Perfect; as, To write. To have written.

1. Signs of this Mood.—The Present has for its sign, ‘to,’ the Perfect, ‘to have.’

2. Time not Absolute, but Relative.—In the other moods, the time expressed by the tenses is estimated from the time of speaking, which is always regarded as present; as, ‘I wrote,’ (that is, in a time *now* past;) ‘I write,’ (that is, in time *now* present;) ‘I shall write,’ (that is, in time *now* future.) But the infinitive represents the action or state expressed as *present*, not, however, always at the time of speaking, but at the time indicated by the preceding verb, or some other word in the sentence; as, ‘He wishes to write’—*now—to-morrow—next week*, &c.; ‘He wished to write’ *then* (viz., at the time of wishing, *now* past)—*next day—this day—to-morrow*, &c.; ‘He will wish to write’—*then* (viz., at the time of wishing, *now* future)—*next day*, &c.

3. Force of the Tenses.—(1) The Present infinitive expresses an act or state not completed indefinitely, or at any time referred to, expressed or implied; as, I wish to *write*—I wished to *go*—Apt to *teach*. After the verb ‘to be,’ the present infinitive is sometimes used to express a future action or event; as, He is to *go*—If he were to *go*.

(2) The Perfect infinitive expresses an act or state as perfected or completed, at any time referred to, expressed or implied; as, ‘He is said to have written’—*already—yesterday—a year ago*, &c.

4. Use of the Tenses.—The Present must never be used in circumstances which imply a *completed* act; nor the *Perfect*, in circumstances which imply an act *not completed*. Thus, it is improper to say, 'He is said to *write* yesterday,' because the language leads us to regard the act as finished, since it took place in past time. It should be, 'To *have written* yesterday.' Nor can we say, 'I hoped—I desired—I intended, &c., to *have written* yesterday,' because an act regarded as perfect or finished, the doing of which, of course, is past, can not be the object of *hope*, *desire*, *intention*, &c. We should say, 'I intended to *write* yesterday,' because the intention of writing was *present* at the time, though now it is spoken of as *past*.

160. The PARTICIPLE has four tenses: the *Present*, the *Past*, the *Perfect*, and the *Future*; as, Striking—struck—having struck—about to strike.

#### IV. PERSON AND NUMBER.

161. Every tense of the verb has three Persons and two Numbers corresponding to those inflections of nouns and pronouns.

1. How Applied to Verbs.—These inflections belong to the verb in virtue of the 'subject nominative;' because a verb, not being the name of a thing, cannot express one or more than one, neither can it be the name of the person speaking, spoken to, or spoken of.

2. Change of Termination.—The only distinct terminations are to be found in the second and third persons singular. In the present 'indicative active,' the three persons in the plural, and the first in the singular, are alike, except in the verb 'to be.' The same may be said of the first and the third person singular, and the three persons of the plural of the past tense, with the same exception. Since this is the case, we must know the person of the 'subject,' before we can ascertain the person of the verb.

3. Imperative Forms.—(1) Such expressions as, '*Let us love*,—'*Let him love*,—'*Let them love*,—may be thus explained: 'let' is the proper imperative, in the second person, with its subject understood, and love the infinitive without the sign. Thus, 'Let [*you*] us [*to*] love,' &c.

(2) This mode of expression is sometimes used even when no definite individual is addressed; as, 'Let there be light.'

(3) Among the poets, however, we sometimes find a *first* and a *third* person in the imperative; as,—

'*Confide we* in ourselves alone.'

'With virtue *be we* armed.'—*Hunt's Tasso*.

'And *rest we* here, Matilda said.'—*Scott*.

'*Fall he* that must beneath his rival's arm,  
And *live the rest* secure from future harm.'—*Pope*.

'*Laugh those* that can, *weep those* that may.'—*Scott*.

The first person plural is not unfrequent in prose.

(4) Such expressions as 'Hallowed be thy name'—'Thy kingdom come'—'Be it enacted'—'So be it,' &c, may be regarded as examples of the *third* person in the imperative.

### CONJUGATION.

162. The CONJUGATION of a verb is the regular combination and arrangement of its several *Voices, Moods, Tenses, Numbers, and Persons*.

163. The two forms of verbs most frequently met with are,—

1. The Common.
2. The Progressive.

1. The Common Form expresses the simple existence of the fact, as, He *speaks*—She *writes*—They *talk*.

2. The Progressive Form represents an action as begun, and in progress, but not completed. It is formed by annexing the 'present participle active' of a simple verb to the verb '*to be*;' as, I *am writing*; I *was writing*, &c. (Sec. 111, 4.) This form is also called the 'Continuous.' Both of these forms are found in all moods and tenses.

164. Besides these two forms there is another, used in the Present and the Past Indicative, called the 'Emphatic Form.'

How Formed.—This form of the verb is obtained by prefixing the auxiliary 'do' for the Present, and 'did' for the Past, to the simple verb; as, I *do* write; I *did* write. (Sec. 111, 4.)

165. The principal parts of the verb are the *Present Indicative*, the *Past Indicative*, and the *Past Participle*. In parsing, the mentioning of these parts is called *conjugating the verb*. Thus,—

	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Regular, or Weak,	Love	loved	loved.
Irregular, or Strong,	Write	wrote	written.

## CONJUGATION OF THE AUXILIARIES.

## 'MAY.'

*Present, May.**Past, Might.*

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I may.
2. Thou mayst.
3. He may.

*Plural.*

1. We may.
2. You may.
3. They may.

## PAST TENSE.

1. I might.
2. Thou mightst.
3. He might.

1. We might.
2. You might.
3. They might.

## 'CAN.'

*Present, Can.**Past, Could.*

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I can.
2. Thou canst.
3. He can.

*Plural.*

1. We can.
2. You can.
3. They can.

## PAST TENSE.

1. I could.
2. Thou couldst.
3. He could.

1. We could.
2. You could.
3. They could.

## 'MUST.'

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I must.
2. Thou must.
3. He must.

*Plural.*

1. We must.
2. You must.
3. They must.

## 'DO.'

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I do.
2. Thou dost.
3. He does.

*Plural.*

1. We do.
2. You do.
3. They do.

## PAST TENSE.

1. I did.
2. Thou didst.
3. He did.

1. We did.
2. You did.
3. They did. +

## 'HAVE.'

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I have.
2. Thou hast.
3. He has, *or* hath.

*Plural.*

1. We have.
2. You have.
3. They have.

## PAST TENSE

1. I had.
2. Thou hadst.
3. He had.

1. We had.
2. You had.
3. They had.

## 'DO,' and 'HAVE,' as Principal Verbs.

[These two auxiliaries, like the verb 'to be,' are also principal verbs, and form their tenses in the same way as other principal verbs; thus:—

## Present,

1. I do.
2. Thou doest.
3. He does.

&amp;c.

1. I have.
2. Thou hast
3. He has.

## Present-Perfect,

1. I have done
2. Thou hast done.
3. He has done.

&amp;c.

1. I have had.
2. Thou hast had.
3. He has had.

## Past,

1. I did.
2. Thou didst.
3. He did.

&amp;c.

1. I had.
2. Thou hadst.
3. He had.

## Past-Perfect,

1. I had done.
2. Thou hadst done.
3. He had done.

&amp;c., &amp;c.

1. I had had.
2. Thou hadst had.
3. He had had.

## 'SHALL.'

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I shall.
2. Thou shalt.
3. He shall.

*Plural.*

1. We shall.
2. You shall.
3. They shall.

## PAST TENSE.

1. I should.
2. Thou shouldst.
3. He should.

1. We should.
2. You should.
3. They should.



## 'WILL.'

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I will.
2. Thou wilt.
3. He will.

*Plural.*

1. We will.
2. You will.
3. They will.

## PAST TENSE.

1. I would.
2. Thou wouldst.
3. He would.

1. We would.
2. You would.
3. They would.

## CONJUGATION OF THE IRREGULAR VERB

## 'TO BE.'

The irregular and intransitive verb 'to be' is used as a principal verb, and also as an auxiliary in the passive voice, and in the progressive form of the active voice. It is thus inflected through all its moods and tenses,—

## PRINCIPAL PARTS.

*Present, Am.**Past, Was.**Past Participle, Been.*

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I am. \*
2. Thou art.
3. He is.

*Plural.*

1. We are.
2. You are.
3. They are.

## PRESENT-PERFECT TENSE.

*Sign, have.*

1. I have been.
2. Thou hast been.
3. He has been.

1. We have been.
2. You have been.
3. They have been.

## PAST TENSE.

1. I was.
2. Thou wast.
3. He was.

1. We were.
2. You were.
3. They were.

## PAST-PERFECT TENSE.

*Sign, had.*

1. I had been.
2. Thou hadst been.
3. He had been.

1. We had been.
2. You had been.
3. They had been.

\* *Be* and *beest* were formerly used in the present indicative: as, 'We *be* true men'—*Bible*—for, 'We are true men.' 'If thou *beest* he.'—*Milton*. 'There *be* as many miseries beyond riches as on this side of them.'—*Walton*. This usage is now obsolete.

## FUTURE TENSE.

Signs, *shall, will.**Singular.*

1. I shall be.
2. Thou wilt be.
3. He will be.

*Plural.*

1. We shall be.
2. You will be.
3. They will be.

## FUTURE-PERFECT TENSE.

Signs, *shall have, will have.*

- |                         |                         |
|-------------------------|-------------------------|
| 1. I shall have been.   | 1. We shall have been.  |
| 2. Thou wilt have been. | 2. You will have been.  |
| 3. He will have been.   | 3. They will have been. |

## Potential Mood.

## PRESENT TENSE.

Signs, *may, can, must.*—Inflect with each.*Singular.*

1. I may be.
2. Thou mayst be.
3. He may be.

*Plural.*

1. We may be.
2. You may be.
3. They may be.

## PRESENT-PERFECT TENSE.

Signs, *may have, can have, \* or must have.*—Inflect with each.

- |                          |                        |
|--------------------------|------------------------|
| 1. I may have been.      | 1. We may have been.   |
| 2. Thou mayst have been. | 2. You may have been.  |
| 3. He may have been.     | 3. They may have been. |

## PAST TENSE.

Signs, *might, could, would, should.*—Inflect with each.

- |                     |                   |
|---------------------|-------------------|
| 1. I might be.      | 1. We might be.   |
| 2. Thou mightst be. | 2. You might be.  |
| 3. He might be.     | 3. They might be. |

## PAST-PERFECT TENSE.

Signs, *might have, could have, would have, should have.*—Inflect with each.

- |                            |                          |
|----------------------------|--------------------------|
| 1. I might have been.      | 1. We might have been.   |
| 2. Thou mightst have been. | 2. You might have been.  |
| 3. He might have been.     | 3. They might have been. |

## Subjunctive Mood.

## PRESENT TENSE.

*Singular.*

1. If† I be.
2. If thou be.
3. If he be.

*Plural.*

1. If we be.
2. If you be.
3. If they be.†

\* *Can have* is not used in affirmative sentences.† The conjunctions, *if, though, lest, unless, &c.*, do not form part of the subjunctive mood, but are placed before it, to express a condition or contingency. The pupil may go over the indicative, as a subjunctive, with one or other of these conjunctions prefixed.

## PAST TENSE.

*Singular.*

1. If I were.
2. If thou wert.
3. If he were.

*Plural.*

1. If we were.
2. If you were.
3. If they were.

## Imperative Mood.

## PRESENT TENSE.

*Singular.*

2. Be, *or* be thou.
3. Be he, *or* let him be.

*Plural.*

2. Be, *or* be ye *or* you.
3. Be they, *or* let them be.

## FUTURE TENSE.

2. Thou shalt be.

2. You shall be.

## Infinitive Mood.

## PRESENT TENSE.

To be.

## PERFECT TENSE.

To have been.

## Participles.

PRESENT,  
Being.PAST,  
Been.PERFECT,  
Having been.FUTURE,  
About to be.

166.—1. The Indicative and Potential used Subjunctively.—All the tenses of the indicative, and also of the potential mood, are used subjunctively, by placing the conjunction before them, thus,—*Present*—‘If I am,’ ‘if thou art,’ ‘if he is,’ &c. *Present-perfect*—‘If I have been,’ &c. *Past*—‘If I was,’ &c.

2. Peculiar Future.—The verb ‘*to be*,’ followed by an infinitive, forms a particular future tense, which often expresses *duty*, *necessity*, or *purpose*; as, ‘Government *is to be* supported.’ ‘We *are to* pay our debts.’

3. Progressive and Emphatic Forms.—This verb has no ‘progressive form.’ The ‘emphatic form’ is used only in the imperative; as, ‘*Do thou be.*’ ‘*Do you be.*’

4. Anomalous Usage.—‘*Were*’ is sometimes used for ‘*would be*,’ and ‘*had been*’ for ‘*would have been*,’ as,

‘This *were* excellent advice.’—*Cowley*.

‘It *were* a folly.’—*Sidney*.

‘My fortune *had been* his,’ [for *would have been*.]—*Dryden*.

‘If ‘*twere* done, when ‘tis done, then ‘*twere* [would be] well it were done quickly.’—*Shak*.

# RULES FOR THE VERB.

XI. A Verb agrees with its subject nominative in person and number; as, I *read*. Thou *readest*. He *reads*, &c.

XII. A Transitive Verb, in the Active Voice, is followed by an objective case; as, We love *him*. He loves *us*.

XIII. The Predicate Substantive, after a verb, is put in the same case as the subject before it; as, It is *he*. She walks a *queen*. I took it to be *him*, &c.

## ORDER OF PARSING THE VERB.

Tran.	} Kind.	Reg.	} Conj.	Prin. Parts.	Voice	} Inflections.	Concord according to RULE.
Intran.		Irreg.			Mood		
					Tense		
					Person		
					Number		

EXAMPLE.—They have been.

Relation.	Etymology and Syntax.
<i>Have.</i>	<i>Have</i> , an auxiliary of time, (perfect.)
They <i>have been</i>	<i>Have been</i> , Intrans. Irreg., Am, was, been, Ind. Perf. 3 Plu. agreeing with subject <i>they</i> . Rule XI.

## EXERCISE.

Parse the Verbs in the following exercise:—

Am, is, art, I was, we were, they are, you have been, I have, she had been, he was, we will be, they shall be, we had been, hast been, hadst been, wast, they did, let him be, he can be, we may be, they may have been, he might be, you might have been, if I do, you must be, they should have been, if I be, thou wert, though he were, if I had been, though I were, if we could have been, they might be, he does work.

Be, to be, do thou be, be ye, to have been, being, been, having been, be thou, he had had.

## CONJUGATION OF THE REGULAR VERB

### ‘TO LOVE.’

B 167. The regular transitive verb ‘to love’ is inflected through all its moods and tenses as follows:—

## ACTIVE VOICE.

### PRINCIPAL PARTS.

B Present, Love.

Past, Loved.

Past-Participle, Loved.

## Indicative Mood.

## PRESENT TENSE.\*

*Singular.*

1. I love.
2. Thou lovest.
3. He loves (*or* loveth.)

*Plural.*

1. We love.
2. You love.
3. They love.

## PRESENT-PERFECT TENSE.

Sign, *have*.

1. I have loved.
2. Thou hast loved.
3. He has loved.

1. We have loved.
2. You have loved.
3. They have loved.

## PAST TENSE.

1. I loved.
2. Thou lovedst.
3. He loved.

1. We loved.
2. You loved.
3. They loved.

## PAST-PERFECT TENSE.

Sign, *had*.

1. I had loved.
2. Thou hadst loved.
3. He had loved.

1. We had loved.
2. You had loved.
3. They had loved.

## FUTURE TENSE.

Signs, *shall, will*.—Inflect with each.

1. I shall love.
2. Thou wilt love.
3. He will love.

1. We shall love.
2. You will love.
3. They will love.

## FUTURE-PERFECT TENSE.

Signs, *shall have, will have*.—Inflect with each.

1. I shall have loved.
2. Thou wilt have loved.
3. He will have loved.

1. We shall have loved.
2. You will have loved.
3. They will have loved.

## Potential Mood.

## PRESENT TENSE.

Signs, *may, can, must*.—Inflect with each.*Singular.*

1. I may love.
2. Thou mayst love.
3. He may love.

*Plural.*

1. We may love.
2. You may love.
3. They may love.

## \*EMPHATIC FORMS.

*Singular.*

## PRESENT TENSE.

*Plural.*

1. I do love.
2. Thou dost love.
3. He does love (*or* doth love.)

1. We do love.
2. You do love.
3. They do love.

## PAST TENSE.

1. I did love.
2. Thou didst love.
3. He did love.

1. We did love.
2. You did love.
3. They did love.

## ETYMOLOGY.

## PRESENT-PERFECT TENSE.

Signs, *may have, can have, \* must have.*—Inflect with each.  
*Singular.* *Plural.*

- |                           |                         |
|---------------------------|-------------------------|
| 1. I may have loved.      | 1. We may have loved.   |
| 2. Thou mayst have loved. | 2. You may have loved.  |
| 3. He may have loved.     | 3. They may have loved. |

## PAST TENSE.

Signs, *might, could, would, should.*—Inflect with each.

- |                       |                     |
|-----------------------|---------------------|
| 1. I might love.      | 1. We might love.   |
| 2. Thou mightst love. | 2. You might love.  |
| 3. He might love.     | 3. They might love. |

## PAST-PERFECT TENSE.

Signs, *might have, could have, would have, should have.*  
 Inflect with each.

- |                             |                           |
|-----------------------------|---------------------------|
| 1. I might have loved.      | 1. We might have loved.   |
| 2. Thou mightst have loved. | 2. You might have loved.  |
| 3. He might have loved.     | 3. They might have loved. |

## Subjunctive Mood.

## PRESENT TENSE.

*Singular.**Plural.*

- |                  |                 |
|------------------|-----------------|
| 1. If I love.    | 1. If we love.  |
| 2. If thou love. | 2. If you love. |
| 3. If he love.   | 3. If they love |

## Imperative Mood.

## PRESENT TENSE.

*Singular.**Plural.*

- |                        |                       |
|------------------------|-----------------------|
| 2. Love, or love thou. | 2. Love, or love you. |
| 3. Let him love.       | 3. Let them love.     |

## FUTURE TENSE.

- |                     |                    |
|---------------------|--------------------|
| 2. Thou shalt love. | 2. You shall love. |
|---------------------|--------------------|

## Emphatic Form.

- |                  |                 |
|------------------|-----------------|
| 2. Do thou love. | 2. Do you love. |
|------------------|-----------------|

## Infinitive Mood.

PRESENT,  
To love.

PERFECT,  
To have loved.

## Participles.

PRESENT,  
Loving.

PAST,  
Loved.

PERFECT,  
Having loved.

FUTURE,  
About to love.




---

\* *Can have* is not used in affirmative sentences.



## ANALYSIS.

168. When the verb is Intransitive, or in the Passive Voice, the complement is in the nominative case; as, On the death of Harold William became *king*. After a long trial his invention was pronounced *the better* of the two.

169. The object may be enlarged in the same manner as the subject; as, He possessed the first great quality for despatching business, (the 'real,' not the 'affected despatch' of Lord Bacon,) the power of steadily fixing his attention upon the matter before him.—*Brougham*.

## EXERCISE.

1. Form sentences having the complement of the Verb in the nominative case.

2. In the following sentences enlarge the objects:—

Henry took — prisoners. A stranger filled — throne. A willing mind makes — progress. We enjoyed — grapes. The arrow struck the bough —. He turned out the contents —. The action of the waves had worn away a portion —. Night equalizes the condition — and —.

## SENTENCES.

[We have hitherto been speaking of Simple Sentences which express but a simple thought, there are two other kinds to be considered, the Compound and the Complex.]

170. A COMPOUND SENTENCE expresses two or more independent thoughts; as, *The sun descends, and the mountains are shaded.*

How Analyzed.—This example may be analyzed by calling it a Compound Sentence, containing two independent, or principal sentences united by the conjunction 'and.' A sentence of this kind may be compared to a chain of sentences.

171. These principal sentences, whether simple or parts of compound sentences, are in their use either—

I. DECLARATIVE.

III. IMPERATIVE.

II. INTERROGATIVE.

IV. EXCLAMATORY.

## DEFINITIONS.

172. A DECLARATIVE SENTENCE has the form of an assertion; as, Procrastination is the thief of time.

173. An INTERROGATIVE SENTENCE has the form of a question; as, Who did it?

174. An IMPERATIVE SENTENCE has the form of a command, exhortation, or entreaty; as, Love the brotherhood.

175. An EXCLAMATORY SENTENCE has the form of an exclamation; as, How beautiful is the snow!

1. Interrogative Sentences.—These are of two kinds,—

(1) Direct, which require an *affirmative* or a *negative* answer.

(2) Indirect, which require a *specific* answer.

2. Optative Sentence.—This kind of sentence, expressing a ‘wish,’ may be added to the others; as, May you be happy. It may, however, be differently analyzed by supplying the ellipsis; thus, I wish—that you may be happy; the latter being a ‘noun sentence.’

#### NEGATIVE AND INTERROGATIVE FORMS.

176.—1. The verb is made to deny, by placing the word ‘not’ after the *simple* form; as, Thou lovest *not*; and between the auxiliary and the verb in the *compound* form; as, I do *not* love. When two auxiliaries are used, it is placed between them; as, I would *not* have loved.

2. In the infinitive and in the participles, the negative is put first; as, Not to love. Not loving.

3. The emphatic form is most frequently used with the negative.

177.—1. The verb is made to ask a question by placing the nominative, or subject after the *simple* form; as, Lovest thou? and between the auxiliary and the verb in the *compound* forms; as, Do I love? When there are two auxiliaries the nominative is placed between them; as, Shall I have loved?

2. The subjunctive, imperative, infinitive, and participles, can not have the interrogative form.

3. The simple form of the verb is seldom used interrogatively. The emphatic form is most frequently thus used.

4. Interrogative sentences are made negative by placing the negative either before or after the nominative; as, Do not I love? or, Do I not love?

#### ADDITIONAL EXERCISE.

1. Change the following Verbs from the Simple into the Progressive Form:—

He writes. They read. Thou teachest. We have learned. He had written. They go. You will build. I ran. John has done it.

We taught. He stands. He stood. They will stand. They may read. We can sew. You should study. We might have read.

2. Change the following from the Progressive into the Simple form:—

We are writing. They were singing. They have been riding. We might be walking. I may have been sleeping. They are coming. Thou art teaching. They have been eating. He has been moving. We have been defending.

3. When it can be done, change the Verbs above given into the Emphatic form.

4. Parse the Verbs that are in the Progressive form.

5. Change the exercises, No. 2, into the Negative form; thus, We are not writing—into the Interrogative form; as, Are we writing?—into the Negative Interrogative form; as, Are we not writing? or, Are not we writing? E

### PASSIVE VOICE.

B178. The PASSIVE VOICE is inflected by adding the past participle passive to the verb '*to be*' as an auxiliary, through all its moods and tenses.

1. The same thing Expressed by both Voices.—The Passive Voice, in the finite moods, properly affirms of the subject the receiving of the act performed by the actor; and in all tenses, except the present, expresses passively precisely the same thing that is expressed by the same tense in the Active Voice; thus, '*Cæsar conquered Gaul*,' and '*Gaul was conquered by Cæsar*,' express the same thing.

2. Meaning of Present different in different Verbs.—The Present Passive has a somewhat different meaning in different verbs. In some, it represents the act as now in progress—in others, as now completed. In the *former*, it expresses passively the present continuance of the action, just as the present active does. Thus, '*James loves Robert*,' and '*Robert is loved by James*,' express precisely the same thing. In the *latter*, the present passive expresses not the continuance, but the result of the act now finished, as a predicate of the subject; as, '*The house is built*.' The act of building is here represented, not as continuing, but completed, and the *result* of the act expressed by '*built*' is predicated of 'house.'

3. Difference in Ideas Expressed.—In all such verbs, the idea expressed by the present passive differs from that expressed by the present active; the latter expressing a continuing, the former a completed act.

## CONJUGATION OF THE PASSIVE VERB 'TO BE LOVED.'

## PRINCIPAL PARTS.

*Present*, Am loved.      *Past*, Was loved.      *Past Participle*, Loved.

## Indicative Mood.

## PRESENT TENSE.

*Singular.*

1. I am loved.
2. Thou art loved.
3. He is loved.

*Plural.*

1. We are loved.
2. You are loved.
3. They are loved.

## PRESENT-PERFECT TENSE.

Sign, *have*.

1. I have been loved.
2. Thou hast been loved.
3. He has been loved.

1. We have been loved.
2. You have been loved.
3. They have been loved.

## PAST TENSE.

1. I was loved.
2. Thou wast loved.
3. He was loved.

1. We were loved.
2. You were loved.
3. They were loved.

## PAST-PERFECT TENSE.

Sign, *had*.

1. I had been loved.
2. Thou hadst been loved.
3. He had been loved.

1. We had been loved.
2. You had been loved.
3. They had been loved.

## FUTURE TENSE.

Signs, *shall*, *will*.—Inflect with each.

1. I shall be loved.
2. Thou wilt be loved.
3. He will be loved.

1. We shall be loved.
2. You will be loved.
3. They will be loved.

## FUTURE-PERFECT TENSE.

Signs, *shall have*, *will have*.—Inflect with each.

1. I shall have been loved.
2. Thou wilt have been loved.
3. He will have been loved.

1. We shall have been loved.
2. You will have been loved.
3. They will have been loved.

## Potential Mood.

## PRESENT TENSE.

Signs, *may*, *can*, *must*.—Inflect with each.

*Singular.*

1. I may be loved.
2. Thou mayst be loved.
3. He may be loved.

*Plural.*

1. We may be loved.
2. You may be loved.
3. They may be loved.

## PRESENT-PERFECT TENSE.

Signs, *may have, can have,\* must have.*—Inflect with each.

*Singular.*

1. I may have been loved.
2. Thou mayst have been loved.
3. He may have been loved.

*Plural.*

1. We may have been loved.
2. You may have been loved.
3. They may have been loved.

## PAST TENSE.

Signs, *might, could, would, should.*—Inflect with each.

1. I might be loved.
2. Thou mightst be loved.
3. He might be loved.

1. We might be loved.
2. You might be loved.
3. They might be loved.

## PAST-PERFECT TENSE.

Signs, *might have, could have, would have, should have.*—  
Inflect with each.

1. I might have been loved.
2. Thou mightst have been loved.
3. He might have been loved.

1. We might have been loved.
2. You might have been loved.
3. They might have been loved.

## Subjunctive Mood.

## PRESENT TENSE.

*Singular.*

1. If † I be loved.
2. If thou be loved.
3. If he be loved.

*Plural.*

1. If we be loved.
2. If you ye loved.
3. If they be loved.

## PAST TENSE.

1. If I were loved.
2. If thou wert, *or* were loved.
3. If he were loved.

1. If we were loved.
2. If you were loved.
3. If they were loved.

## Imperative Mood.

## PRESENT TENSE.

*Singular.*

2. Be thou loved.
3. Let him be loved.

*Plural.*

2. Be ye, *or* you loved.
3. Let them be loved.

## FUTURE TENSE.

2. Thou shalt be loved.

2. Ye *or* you shall be loved.

## Infinitive Mood.

PRESENT,

To be loved.

PERFECT,

To have been loved.

\* *Can have* is not used in affirmative sentences.

† The conjunctions, *if, though, lest, unless, &c.*, do not form part of the subjunctive mood, but are placed before it to express a condition or contingency. The pupil may go over the indicative, as a subjunctive, with one or other of these conjunctions prefixed.

## Participles.

PRESENT,  
Being loved.

PAST,  
Loved.

PERFECT,  
Having been loved.

FUTURE,  
About to be loved.

## EXERCISE ON THE PASSIVE VOICE, AND ANALYSIS.

1. In the following exercises tell the Moods to which the different Verbs belong, and why.

2. Tell the Tenses, giving reasons, so as to shew clearly the force of the auxiliaries.

They are loved; thou art loved; thou hast been loved; he was struck; I shall be hated; he is commanded; they have been taught; to be chosen; it has been fought; thou shalt be taught; let them be heard; the lesson is read; the bell was rung; it might have been learned; he may be struck; if I be struck; to have been found; having been loved; moved; be ye bereaved; if thou wast loved; if thou wert struck; thou canst be taught; thou wilt be loved.

3. In the following examples, change the construction of the Verb from the Passive to the Active Voice.

The grain must be sown, else no crop need be looked for. Abel's sacrifice was accepted by God. The innocence of the accused was established by the evidence. Salt is procured from mines. The robin's nest is constructed of moss and dried leaves. A man's mind may be compared to the tillage of the ground. The pupil was severely punished by the master. The camel is wonderfully adapted by its structure for travelling in the deserts.

4. Parse the Nouns and the Verbs in the last exercise.

5. In the same exercise divide each sentence into Logical Subject and Logical Predicate.

6. Shew how the Simple subject in each sentence is completed.

7. Classify the following sentences, giving your reasons:—

The curfew tolls the knell of parting day. The busy bee makes honey all the day. Come here, John. The boding owl screams from the ruined tower. The Welsh found a leader. Has the train arrived? What a lovely day it is! Night came slowly on. May you succeed in your undertaking. What o'clock is it? The evening breeze gently sighed. Who told you so? How did you succeed at your examination? They grew in beauty side by side. Ring the bell. Strike, and but once.

8. Compose six sentences of each kind.

9. Complete the Predicates in the following examples:—

The brooks — and the ground —. The boat — and they —. He was a —, therefore he was not — by —. Trees are — to a farm —, and at the same time are —.



19. Compose four compound sentences with Simple Subject.  
 11. Compose four compound sentences with Compound Subject.  
 12. Compose four sentences with Compound Subject and Compound Predicate.

## IRREGULAR VERBS.

179. The IRREGULAR VERBS, or those of the 'Strong Conjugation,' may be conveniently divided into three classes,—

- I. Those with one Form in the Principal Parts.  
 II. Do. two distinct Forms do. do.  
 III. Do. three distinct Forms do. do.

## I.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Burst+	burst	burst.
Cast+	cast	cast.
Cost+	cost	cost.
Cut+	cut	cut.
Hit+	hit	hit.
Hurt-	hurt	hurt.
Let+	let	let.
Put+	put	put
Rid+	rid	rid.
Set+	set	set.
Shred-	shred	shred.
Shut-	shut	shut.
Slit-	slit	slit.
Split-	split	split.
Spread+	spread	spread.
Sweat-	sweat	sweat.
Thrust+	thrust	thrust.

## II.

Abide	abode	abode.
Awake	awaked or awoke	awaked.
Beat-	beat	beaten.
Behold	beheld	beheld.
Bend	bent	bent.
Bereave	bereft	bereft.
Beseech	besought	besought.
Bind	bound	bound.
Bleed	bled	bled.
Bless	blessed or blest	blessed.
Breed	bred	bred.
Bring	brought	brought.
Build	built	built.
Burn	burned or burnt	burnt.
Buy	bought	bought.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Catch	caught	caught.
Cling	clung	clung.
Come	came	come.
Creep	crept	crept.
Crow	crew	crowed.
Curse	cursed or curst	curst.
Deal	dealt	dealt.
Dig	dug	dug.
Feed	fed	fed.
Feel	felt	felt.
Fight	fought	fought.
Find	found	found.
Flee	fled	fled.
Fling	flung	flung.
Get	got	got.
Grind	ground	ground.
Hang	hanged or hung	hanged or hung.
Hear	heard	heard.
Hold	held	held.
Keep	kept	kept.
Knit	knitted or knit	knitted or knit.
Lay	laid	laid.
Lead	led	led.
Leave	left	left.
Lend	lent	lent.
Load	loaded	loaded or laden.
Lose	lost	lost.
Make	made	made.
Meet	met	met.
Pay	paid	paid.
Read	read	read.
Rend	rent	rent.
Run	ran	run.
Saw	sawed	sawed or sawn.
Say	said	said.
Seek	sought	sought.
Sell	sold	sold.
Send	sent	sent.
Shine	shone	shone
Shoe	shod	shod.
Shoot	shot	shot.
Sit	sat	sat.
<del>Sleep</del> <i>on 6</i>	slept	slept.
Slide	slid	slid.
Sling	slung	slung.
Speed	sped	sped.
Spend	spent	spent.
Spill	spilt	spilt.
Stand	stood	stood.
Stick	stuck	stuck.
Sting	stung	stung.

*Present.*

Strike  
String  
Swing  
Teach  
Tell  
Think  
Weep  
Win  
Wind  
Wring

*Past.*

struck  
strung  
swung  
taught  
told  
thought  
wept  
won  
wound  
wrung

*Past Participle.*

struck or stricken.  
strung.  
swung.  
taught.  
told.  
thought.  
wept.  
won.  
wound.  
wrung. X

## III.

Arise

Bear, *to carry*

Bear, *to bring forth*

Begin

Bid

Bite

Blow

Break

Chide

Choose

Cleave

Clothe

Dare, *to venture*

Do

Draw

Dress

Drink

Drive

Eat

Fall

~~Fig~~ Fly

Forsake

Freeze

Give

Grave

Grow

Hew

Hide

Know

Load

Lie

Mow

Ride

Ring

Rise

Rive

See

Sew

arose

bore or bare

bore or bare

began

bid or bade

bit

blew

broke

chid

chose

cleft or clove

clothed

durst

did

drew

dressed

drank

drove

ate

fell

flew

forsook

froze

gave

graved

grew

hewed

hid

knew

loaded

lay

mowed

rode

rang

rose

rived

saw

sewed

arisen.

borne.

born.

begun.

bidden.

bitten or bit.

blown.

broken.

chidden.

chosen

cleft or cloven.

clad or clothed.

dared.

done.

drawn.

drest.

drunk.

driven.

eaten.

fallen.

flown.

forsaken.

frozen.

given.

graven.

grown.

hewn

hidder.

known.

loaded or laded. lat

lain.

mown.

rid

run

risen.

riven.

seen.

sewn.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Shake	shook	shaken.
Shave	shaved	shaven.
Shear	sheared	shorn or sheared
Shew	shewed	shewn.
Shrink	shrank	shrunken.
Sing	sang	sung.
Sink	sank	sunk.
Slay	slew	slain.
Slink	slank	slunk.
Smite	smote	smitten.
Sow	sowed	sown or sowed.
Speak	spoke	spoken.
Spin	span	spun.
Spit	spat	spit.
Spring	sprang	sprung.
Steal	stole	stolen.
Stink	stank	stunk.
Stride	strode	stridden.
Strive	strove	striven.
Strew or strow	strewed or strowed	strown, strewed or strowed.
Swear	swore	sworn.
Swell	swelled	swollen or swain
Swim	swam	swum.
Take	took	taken.
Tear	tore	torn.
Thrive	throve	thriven.
Throw	threw	thrown.
Tread	trod	trodden.
Wax	waxed	waxen.
Wear	wore	worn.
Weave	wove	woven.
Write	wrote	written.

**How Inflected.**—Verbs of this conjugation are inflected in a similar manner to that adopted with those belonging to the Regular, or Weak conjugation.

### ANALYSIS.

#### DIRECT AND INDIRECT OBJECT.

180. Many transitive verbs require, besides their *direct* object, a secondary or *indirect* object, to complete their sense.

181. This 'indirect object' may be (1) a noun alone; (2) a noun with a preposition, ('for,' 'to,' &c.,) or the particle 'as;' (3) an adjective or participle; (4) an infinitive.

## EXAMPLES OF INDIRECT OBJECTS.

- 1 and 2. The people made Cromwell *Protector*, and he named his son as *his heir*.
2. The people counted him *for a prophet*.  
It shall grind him *to powder*.  
They accused him *of theft*.
3. The jury found him *guilty*.  
I feel myself *impelled to this course*.
4. The judge ordered the culprit *to be punished*.

182. This indirect object is generally found after verbs signifying 'to make,' 'to tell,' &c.; as, I gave *him* a book. You told *me* a falsehood.

Different Kinds of Indirect Objects.—(1) As the verb 'to make' is the type of the whole class of verbs which admit of this construction, this object is called the *factitive* object. (2) When it takes the preposition 'of' before it, it is called the *genitive* object. (3) And when it takes the preposition 'to' it is called the *dative* object. If the preposition is expressed the indirect object stands last, otherwise it immediately follows the verb; as, 'I gave *him* a book,' but 'I gave a book *to him*.' (See Rule VIII.)

## EXERCISE.

1. In the following examples select the 'direct' and the 'indirect' objects.

2. Specify the kind of 'indirect' object.

Give truth the same aims which you give falsehood, and the former will soon prevail. They denied *him* the privilege. His father gave *him* a book. The poet told *them* a story. I call a miser a poor man. We took *him* for a philosopher. The judge condemned *him* to be hanged. We heard the thunder roll. She made *him* her heir. I believe *him* to be innocent. He taught *her* geography. Heat changes water into steam. He sang *us* many a good song to-night. They esteemed James as the best of all their companions. Give *me* that beautiful flower. Canute commanded the waves to retire. He taught his flock the love and fear of God. They appointed *him* governor of the castle. Pour *me* out a glass of water. We shewed the stranger all the rooms of our dwelling. Regard *me* ever as your friend. Burke accused Hastings of high crimes and misdemeanors. I have given *him* every indulgence.

## A COMPLEX SENTENCE.

183. A COMPLEX SENTENCE is made up of one principal sentence and one or more subordinate sentences; as, Some dream that they can silence, when they will, the storm of passion.

1. How Analyzed.—This may be analyzed by calling it a 'complex sentence,' containing one 'principal' and two 'subordinate' sentences. A sentence of this kind may be compared to a cluster of sentences.

2. **Principal and Subordinate, how Distinguished.**—(1) The **principal** sentence contains the main subject and predicate; thus announcing the chief fact to be stated, and making complete sense in itself. (2) The **subordinate** sentence, on the other hand, does not make complete sense unless taken in connection with some other sentence to which it forms a complement.

184. Subordinate sentences are of three kinds,—

- I. THE NOUN SENTENCE.
- II. THE ADJECTIVE SENTENCE.
- III. THE ADVERBIAL SENTENCE

#### DEFINITIONS.

185. The **NOUN SENTENCE** is one that occupies the place and follows the construction of a noun.

186. The **ADJECTIVE SENTENCE** is one that occupies the place and follows the construction of an adjective.

187. The **ADVERBIAL SENTENCE** is one that takes the place and follows the construction of an adverb.

#### EXERCISE.

Analyze, as suggested, the following complex sentences:—

Little did I dream that I should live to see such a disaster fallen upon her in a nation of gallant men. I thought that ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. Rain fertilizes those fields which spread their bounty to God's creatures. Many learned men write so badly that they cannot be understood. Lazy people always do as little as they can. A short-hand writer must write as quickly as an orator speaks. It may easily be shewn that the earth is round. Socrates proved that virtue is its own reward.

'To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.'

'Our doubts are traitors,  
And make us lose the food we oft might win.'

'Tis distance lends enchantment to the view,  
And robes the mountain in its azure hue.'

'I weep the more because I weep in vain.'

'Tell me not in mournful numbers,  
Life is but an empty dream!  
For the soul is dead that slumbers,  
And things are not what they seem.'

#### CONJUGATION OF CERTAIN VERBS THAT ARE FREQUENTLY MISAPPLIED.

INTRANSITIVE.			TRANSITIVE.		
<i>Present,</i>	<i>Past,</i>	<i>Past Participle,</i>	<i>Present,</i>	<i>Past,</i>	<i>Past Participle,</i>
Fall	fell	fallen.	Fell	felled	felled.
Lie	lay	lain.	Lay	laid	laid.
Rise	rose	risen.	Raise	raised	raised.
Sit	sat	sat.	Set	set	set.



*Present Tense,*

I lie,	I lay,	I sit,	I set.
Thou liest,	Thou layest,	Thou sittest,	Thou settest.
He lies,	He lays,	He sits,	He set.
	&c., &c.		

*Past Tense,*

I lay,	I laid,	I sat,	I set.
Thou layest,	Thou laidest,	Thou sattest,	Thou settest.
He lay,	He laid,	He sat,	He set.
	&c., &c.		

[The other verbs may be conjugated in a similar manner.]

**EXAMINATION QUESTIONS ON THE VERB.**

1. **Meaning.**—What is a Verb? Why is it so called? What is its essential quality? How are verbs divided? &c.

2. **Kind.**—What is a Transitive verb? What is an Intransitive verb? How are they distinguished? May a verb be both transitive and intransitive? When may transitive verbs be used intransitively? &c.

3. **Form.**—What is a Regular verb? By what other name is it called? What is an Irregular verb? Suggest another name. Into what three classes is this kind of verb divided? &c.

4. **Defective Verbs.**—What is a Defective verb? Give example. What is the difference between 'ought' and 'must'? &c.

5. **Impersonal and Auxiliary Verbs.**—What is an Impersonal verb? What is a Proper Impersonal? &c. What are Auxiliary verbs? Name them. Of what use are they? How may they be divided? What are the Auxiliaries of Voice? &c.

6. **Inflections.**—What are the Inflections of a verb? Define each. How many Voices have transitive verbs? Distinguish between the Active and the Passive voice? How is a change of construction effected? &c. Explain the 'Middle voice.' Define Reflexive verbs, &c.

7. **Moods.**—How are Moods divided? Define each, and classify the different moods. Define the Indicative mood, &c. Define the Potential mood. How is it formed? What is the power of its auxiliaries? &c. Define the Subjunctive mood. Why is it so called? How do you distinguish between the use of the indicative and the subjunctive? &c. What does the Imperative mood imply? Illustrate the use of other persons than the second. Why is the Infinitive so called? How is the 'Infinitive Proper' known? &c.

8. **Tense.**—How is Time divided? How are Tenses divided? Name the 'simple' tenses. Name the 'compound' tenses. What does the Present express? &c. How many tenses belong to each of the moods? Explain the Future Imperative, &c.

9. **Person and Number.**—How are these applied to a verb? &c.

10. **Conjugation**—Explain this term. What forms of the verb are most frequently met with? Distinguish between the different forms, &c.

11. **The Auxiliaries.**—Give the Present tense of each of them. Give the Past tense. Shew how they are used as auxiliaries, either 'simple' or 'compound,' &c.

12. **Syntax.**—Give the Rules for the Verb. What is the order of Parsing? &c.

13. **Passive Voice.**—How is this Voice formed? Give examples, &c.

## SYNOPTICAL VIEW OF THE VERB.

## ACTIVE VOICE.

## I. Indicative Mood.

FORMS.	<i>Present Tense.</i>	<i>Present-Perfect Tense.</i>	<i>Past Tense.</i>	<i>Past-Perfect Tense.</i>	<i>Future Tense.</i>	<i>Future-Perfect.</i>
Simple.	I move.	I have moved.	I moved.	I had moved.	I shall move.	I shall have moved.
Progressive	I am moving.	I have been moving.	I was moving.	I had been moving.	I shall be moving.	I shall have been moving.
Emphatic.	I do move.		I did move.			

## II. Potential Mood.

FORMS.	<i>Present Tense.</i>	<i>Present-Perfect Tense.</i>	<i>Past Tense.</i>	<i>Past-Perfect Tense.</i>	<i>Future Tense.</i>	<i>Future-Perfect.</i>
Simple.	I may move.	I may have moved.	I might move.	I might have moved.		
Progressive.	I may be moving.	I may have been moving.	I might be moving.	I might have been moving.		

## III. Subjunctive Mood.

FORMS.	Present Tense.	Present-Perfect Tense.	Past Tense.	Past-Perfect Tense.	Future Tense.	Future-Perfect Tense.
Simple.	If I move.	If I have moved.	If I moved.	If I had moved.	If I shall move.	If I shall have moved.
Progressive.	If I be moving.	If I have been moving.	If I were moving.	If I had been moving.	If I shall be moving.	If I shall have been moving.
Emphatic.	If I do move.		If I did move.			

## IV. Imperative Mood.

FORMS.	Present Tense.	Future Tense.
Simple.	Move thou.	Thou shalt move.
Progressive.	Be thou moving.	Thou shalt be moving.
Emphatic.	Do thou move.	

## V. Infinitive Mood.

FORMS.	Present Tense.	Present-Perfect Tense.
Simple.	To move.	To have moved.
Progressive.	To be moving.	To have been moving.

## VI. Participles.

FORMS.	Present, or Incomplete.	Past, or Complete.	Perfect.	Future.
Simple.	Moving.	Moved.	Having moved.	About to move.
Progressive.	Moving.		Having been moving.	



## ETYMOLOGY.

### I. THE NOUN SENTENCE.

188. As this sentence follows the construction of a noun, it occupies the position either of the subject or the object.

#### EXAMPLES.

SUBJECT.—[That an historian should not record trifles] is perfectly true.

The fact [that we are ourselves sinful] should make us ready to forgive.

His opinion was [that I should succeed.]

OBJECT.—She knew [that his heart was darkened with her shadow.]

Duty requires [that we should obey the laws of our country.]

I was taught in my youth [that to know how to wait is one secret of success.]

I am very anxious [that he should succeed.]

1. **Introductory Particle.**—This is usually the conjunction ‘that,’ though it is sometimes omitted; thus, ‘I said *that* I would be there;’ or, ‘I said I would be there.’ After negative verbs ‘but *that*’ is frequently found.

2. ‘How,’ ‘When,’ ‘Where,’ &c.—When a sentence is introduced by these connectives and stands in the ‘nominative’ or the ‘objective’ case, it is a ‘noun sentence;’ as, I know *how it should be done*. I told him *where he might find one*. Do you know *when the Parliament meets?* He told me *whom he saw*, &c.

3. **Indirect Object after Verbs denoting Authority.**—The indirect object after verbs signifying to ‘order,’ ‘command,’ &c., may be resolved into a ‘noun sentence;’ as, ‘The Judge ordered the culprit to be punished,’ may be thus resolved, ‘The Judge ordered *that the culprit should be punished*.’

#### EXERCISE.

1. In the following sentences select the complements of the subject and the predicate of each:—

The whiteness of the snow dazzles our eyes. Bees gather honey all the day. The bird is whetting his beak. Leaves have their time to fall. The brilliancy of the lights half blinds me. Hunting and dancing occupied almost all his time. His impatience and his obstinacy were terrible. At the battle of Poitiers John exhibited

more courage than ability. The lowing herd winds slowly o'er the lea. A swarm of bees hung from the bough. The rich can purchase the good things of this world. Tables and chairs are made of wood.

2. Divide the following sentences into 'compound' and 'complex,' selecting those that are 'noun sentences':—

I hope we shall have another fine day to-morrow, for the clouds are red in the west. The brooks are become dry, and the ground is parched. The clergy were much displeased at the fashion, and it is said that one clergyman preached a sermon against it. Through faith we understand that the world was made by the word of God. It was so cold in the year 1830 that Lake Constance was frozen. You forget she is a gipsy girl. Dost thou remember when first we met? He never told me that he was going away.

'She loved me for the dangers I had passed;  
And I loved her that she did pity them.  
This only is the witchcraft I have used.'—*Shak.*

3. In the following sentences select the 'noun sentences,' and tell what position they occupy:—

Whether the truth will ever come to light is uncertain. His excuse was that he was going away. All affirmed that the king was never seen to smile again. When letters first came into use is uncertain. It is probable that they were first brought from the East. Edward promised that he would make William his heir. A man rushed in and announced that the temple was on fire. A boy, emaciated with hunger, came down on a promise that his life should be spared.

'Let us sit upon the ground,  
And tell sad stories of the death of kings:  
How some have been deposed, some slain in war.'—*Shak.*

'Subjected thus:  
How can you say to me—"I am a king."'"—*Shak.*

'It is enacted in the laws of Venice,  
If it be proved against an alien,  
That by direct or indirect attempts  
He seek the life of any citizen,  
The party against which he doth contrive,  
Shall seize one-half his goods.'—*Shak.*

## SYNOPTICAL VIEW OF THE VERB.

## PASSIVE VOICE.

## I. Indicative Mood.

FORMS.	Present Tense.	Present-Perfect Tense.	Past Tense.	Past-Perfect.	Future Tense.	Future-Perfect.
Simple.	I am moved.	I have been moved.	I was moved.	I had been moved.	I shall be moved.	I shall have been moved.
Progressive	I am being moved.		I was being moved			

## II. Potential Mood.

FORMS.	Present Tense.	Present-Perfect Tense.	Past Tense.	Past-Perfect.	Future Tense.	Future-Perfect.
Simple.	I may be moved.	I may have been moved.	I might be moved.	I might have been moved.		
Progressive.						



## III. Subjunctive Mood.

FORMS.	Present Tense.	Present-Perfect Tense.	Past Tense.	Past-Perfect.	Future Tense.	Future-Perfect.
Simple.	If I be moved.	If I have been moved.	If I were moved.	If I had been moved.	If I shall be moved.	If I shall have been moved.
Progressive.			If I were being moved.			

## IV. Imperative Mood.

FORM.	Present Tense.	Future Tense.
Simple.	Be thou moved	Thou shalt be moved.

## V. Infinitive Mood.

FORM.	Present Tense.	Perfect Tense.
Simple.	To be moved.	To have been moved.

## VI. Participles.

FORM.	Present.	Past.	Perfect.	Future.
Simple.	Moved, or being moved.	Moved.	Having been moved.	About to be moved.

## II. THE ADJECTIVE SENTENCE.

189. As this sentence occupies the place and follows the construction of the adjective, it may be attached to any part of the sentence where an adjective is admissible.

[It may be attached to *either* object, or to any part of the predicate that admits an adjective.]

## EXAMPLES.

1. Attached to the SUBJECT.—The person [who said that was deceived.]

2. Attached to the OBJECT.—They consumed all the provisions [which we had collected.]

‘To me the meanest flower that blows can give  
Thoughts *that do often lie too deep for tears.*’—*Wordsworth.*

‘But grant me still a friend in my retreat,  
*Whom I may whisper*—solitude is sweet.’—*Cowper.*

1. The Connectives.—The words that connect the ‘adjective sentence’ with the ‘principal sentence’ are either relatives or words equivalent to relatives; as, ‘when,’ ‘where,’ ‘whence,’ ‘how,’ &c., as,

‘In that first budding Spring of youth,  
*When all its prospects please.*’

‘The land *where her dead husband slept.*’

*Bell’s Mary Queen of Scots.*

‘I know a bank *whereon the wild thyme grows.*’—*Shak.*

‘Old Tubal Cain was a man of might  
In the days *when earth was young.*’—*Mackay.*

‘I charge thee by the law,  
*Whereof you are a well-deserving pillar.*’—*Shak.*

2. The Relatives ‘Who,’ &c.—As explained, (Sec. 87, 3,) the relative pronouns ‘who’ and ‘which’ may be either restrictive in their nature, and thus introduce an ‘adjective sentence,’ or they may be simply connective, —joining ‘co-ordinate’ sentences, (See Syntax, Rule X.;) as, The master *who* taught us is dead. Here, ‘who’ is ‘restrictive.’—I met your brother *who (and he)* told me the news. Here, ‘who’ is ‘connective.’—‘That’ is ‘restrictive;’ as,

‘How wretched is that poor man *that* hangs on princes’ favors!’—*Shak.*

‘And tearful were the vigils *that* many a maiden spent.’—*McGee.*

3. Relative Omitted.—Sometimes the Relative, both in the ‘nominative’ and the ‘objective’ case, is omitted; as,

‘There is no power in Venice  
*Can alter a decree established.*’—*Shak.*

'Tis distance lends enchantment to the view.'—*Campbell*.

— 'There were an Antony  
Would ruffle up your spirits.'—*Shak.*

In these the 'nominative' relative is omitted.

'Our doubts are traitors,  
And make us lose the good we oft might win.'—*Shak.*  
The friends *thou hast*, and their adoption tried,  
Grapple them to thyself with hooks of steel.

In these the 'objective' is omitted. The following line furnishes an example of the omission of both 'relative' and 'antecedent.'

'Some haunted by the ghosts they have deposed.'—*Shak.*

4. 'But' as a Connective.—As this word has the force of a 'negative relative' (See Syntax, Rule X.) it frequently introduces an 'adjective sentence;' as —

'There is not the smallest orb which thou beholdest  
But in his motion like an angel sings.'—*Shak.*

#### SCHEME OF SIMPLE ANALYSIS.

EXAMPLES.—1. William, of Normandy, conquered Harold.

2. Hannibal, the Carthaginian, invaded Italy, and was defeated by Fabius.

3. That a historian should not record trifles, is perfectly true.

[(1) Is a 'simple sentence;' (2) a 'compound sentence;' and (3) a 'complex sentence.']

SENTENCE.	KIND.	LOGICAL SUBJECT.		LOGICAL PREDICATE.
		Gram. Subject.	Its Complements.	
William—Harold.	Prin.	William	of Normandy	conquered Harold.
<sup>a</sup> Hannibal—Italy.	Prin.	Hannibal	the Cartha- [ginian]	invaded Italy.
<sup>b</sup> and(he)wasdefeated, [&c.]	do	he		was defeated by [Fabius.
<sup>a</sup> (It)is perfectly true.	Prin. to b.	It		is perfectly true
<sup>b</sup> that—trifles.	Noun to a (in nom.)	a historian		should not record [trifles.

## EXERCISE.

1. In the following sentences select the 'principal' and the 'sub-ordinate' sentences:—

I am quite satisfied that England will not give to America any just cause of complaint—that war will not proceed from us. I neither admit the argument nor assent to its conclusion. I feel that the honor of England demands, and that our duty as a government binds us to do everything in our power to defend Canada. He likewise directed that every senator in the great council of a nation should be obliged to give his vote directly contrary. He said he had come last from Spain, and had got so far on his way home. The sun rose, and from the ramparts of Quebec the astonished people saw the plains of Abraham glittering with arms. They broke into a run, and with unsparing slaughter chased the flying multitude to the very gates of Quebec.

2. Select those that are 'compound.'

3. Analyze according to scheme.

Analyze the following additional sentences according to plan:—

'That orbéd maiden, with white fire laden,  
Whom mortals call the moon,  
Glides glimmering o'er my fleece-like floor,  
By the midnight breezes strewn.'—*Shelley*.

'Ye mariners of England!  
That guard our native seas;  
Whose flag has braved a thousand years  
The battle and the breeze!  
Your glorious standard launch again  
To match another foe!'—*Campbell*.

'But soon his dauntless soul, which nought could bend,  
Nor hope delay'd, nor adverse fate subdue,  
With a more threatening danger must contend.'—*Baillie*.

'He told them of a region, hard, iron-bound, and cold,  
Where wind from Thulé freezes the word upon the lip.'

'He told them of a river whose mighty current gave  
Its freshness for a hundred leagues to Ocean's briny wave.'—*McGee*

'It was the land where she had found for all her griefs amend,  
The land where her dead husband slept.'—*Bell*.

'There is a tongue in every leaf,  
A voice in every rill—  
A voice that speaketh everywhere,  
In flood and fire, through earth and air;  
A tongue that's never still.'—*Anon*

## THE ADVERB.

190. An ADVERB is a word used to modify *verbs*, *adjectives*, or other *adverbs*; as, Ann speaks *distinctly*; she is *remarkably* diligent, and reads *very correctly*.

1. To what Equivalent.—An adverb is generally equivalent to a modifying phrase. Thus, in the preceding example, '*distinctly*' means, '*in a distinct manner*;' '*remarkably*' means, '*in a remarkable degree*.' So, '*now*' means, '*at this time*;' '*then*' means, '*at that time*,' &c. These adverbial phrases may be further expanded into *adverbial sentences*; as, 'The boy studies *diligently*,'—i. e., *as a diligent boy should study*.

2. Modifies an Adjunct.—On the same principle that an adverb modifies another adverb, it sometimes also modifies an adjunct, a phrase, or a sentence; as, I met your brother *far from home*. He will be here soon *after mid-day*. We shall go immediately *after the mail arrives*.

3. An Adjunct of Nouns.—A few adverbs are sometimes used as adjuncts of Nouns and Pronouns. The adverbs thus used are such as the following:—

*Chiefly, particularly, especially, entirely, altogether, solely, only, merely, partly, also, likewise, too, even, &c.*

191. Adverbs may be divided according to their function and their signification.

Function.	Signification.	
1. Simple.	1. Time.	3. Manner.
2. Relative.	2. Place.	4. Cause.

1. Simple Adverbs.—These contain their meaning within themselves; as, He came *here immediately* upon his arrival.

2. Relative Adverbs.—These introduce a clause containing an adverbial description; as, '*Where* thou lodgest I will lodge.' They are sometimes called 'Conjunctive adverbs.' (Sec. 200.)

## I. ADVERBS OF TIME.

192. These may be thus divided,—

1. Point;
2. Duration;
3. Repetition;

and further subdivided thus,—

1. Point.—(Simple); now, then, immediately, &c  
(Relative); when, (as soon) as; before, &c.

## ETYMOLOGY.

2. Duration.—(Simple); always, ever, never, &c.

(Relative); while, (as long) as.

3. Repetition.—(Simple); seldom, again, often, &c.

(Relative); whenever, (as often) as.

1. How Known.—Adverbs of this class answer the questions 'When?' 'How long?' and 'How often?' respectively.

2. 'Then.'—This adverb does not always refer to time, but it is used to indicate a certain circumstance, or a case supposed; as, If you will go, *then* [that is, in that case] say so.

3. 'Now.'—This adverb is sometimes used without reference to time, merely to indicate the transition from one sentence to another; as, 'not this man, but Barabbas. *Now* Barabbas was a robber.'

4. 'To-day,' 'To-morrow,' &c.—The words, *to-day*, *to-night*, *to-morrow*, *yesterday*, used as adjuncts, may be called adverbs of time, or they may be regarded as nouns in the objective case.

5. As Modifiers.—This class of adverbs is generally connected with 'verbs.'

## II. ADVERBS OF PLACE.

193. These may be divided thus,—

1. Rest in;

2. Motion to;

3. Motion from;

and may be further subdivided thus,—

1. Rest in.—(Simple); here, there, near, &c.

(Relative); where.

2. Motion to.—(Simple); hither, thither, &c.

(Relative); where, whither.

3. Motion from.—(Simple); hence, thence, &c.

(Relative); whence.

1. How Known.—Adverbs of this class answer the questions, 'Where?' 'To what place?' 'From what place?'

2. 'There.'—This word, commonly used as an adverb of place, is often used as an introductory expletive to the verbs '*to be*,' '*to come*,' '*to appear*,' and some others, when the subject, in declaratory sentences, follows the verb; as, *There* is no doubt of the fact. *There* came to the beach a poor exile of Erin. *There* appears to be a mistake somewhere. Sometimes, when the subject goes before, it is placed between the subject and the verb; as, A mistake *there* is. In all such cases, 'there' is a mere expletive. It adds nothing to the sense, but still, it serves to vary the form of expression, and to soften the abruptness which would otherwise exist. This will appear by omitting it in any of the preceding examples.



3. 'Hence,' 'Thence,' and 'Whence.'—These words also are frequently used without reference to *place*. They are then equivalent to 'from this, or that, or which circumstance;' as, Nothing was said to him, *hence* he inferred that he was at liberty to go. 'Hence' also refers to 'time;' as, Twenty years *hence*.

4. Improper Use of 'From.'—'From' should not be used with these last three words, because it is already implied: thus, 'hence' means 'from this place.' The pleonasm is, however, frequently met with.

5. 'Here,' 'There,' and 'Where.'—These three adverbs are not unfrequently used instead of 'hither,' 'thither,' and 'whither,' after verbs implying motion.

6. As Modifiers.—We generally find this class of adverbs connected with 'verbs.'

### III. ADVERBS OF MANNER.

194. These adverbs, which express *how* an action is done, or a quality possessed, may be thus divided,—

I. Those indicating 'Manner' by (1) Quality, (2) Degree.

II. Do. do. 'Affirmation.'

III. Do. do. 'Negation.'

IV. Do. do. 'Probability.'

195. This class includes adverbs derived from adjectives indicating 'quality' by adding *ly*.

196. The division into 'simple' and 'relative' is restricted to No. I., thus,—

(Simple); richly, openly, much, &c.

(Relative); how.

1. How Known.—This class of adverbs generally answers the question 'How?'

2. 'Yes,' 'No.'—(1) These words may be classed as adverbs of 'manner,' under the sub-division 'affirmation,' or 'negation.' They can scarcely be said to 'modify,' and may, therefore, be styled 'particles of affirmation or negation,' respectively.

(2) Their place may be supplied by a complete proposition asserting, either positively or negatively, what has been said in the interrogative sentence.

3) 'Yes,' like 'yea,' is used as a word of enforcement, signifying *even so*, 'but more;' as,

'Yea, they opened their mouth wide against me.'—*Ps.* xxxv. 21.

'Yes, you despise the man to books confined.'—*Pope*.

3. 'The' used Adverbially.—We frequently find 'the' placed before the comparative degree. It has then the force of an adverb of 'manner' indicating 'degree.' Its derivation points to such an explanation of its use.

4. As Modifiers —The adverbs of this class, which are embraced in the sub-division 'quality,' are generally found with 'verbs;' those in the sub-division 'degree' are modifiers of 'adjectives' or 'adverbs.'

#### IV. ADVERBS OF CAUSE.

197. These adverbs express *why* a thing is done,—

(Simple); therefore, thence.

(Relative); wherefore, why, whence.

198. Those adverbs which have been placed in the 'relative' subdivision of each class may also be called **CONJUNCTIVE ADVERBS**.

199. A **CONJUNCTIVE ADVERB** is one that stands for two adjuncts, one of which contains a relative pronoun, and the other its antecedent; thus, I will see you *when* (at the time at which) you come.

200. These 'Conjunctive Adverbs' join sentences together, and at the same time express some circumstance of time, place, degree, or manner, thus combining the functions of the adverb and the conjunction; as, They feared *when* they heard that they were Romans. This is the place *where* the great charter was signed. I told him *how* to do it.

Relative Phrases.—Many of these adverbs can be resolved into relative phrases; for example:

When = At which time.

Where = At which place.

Whence = From which place.

Why = For what reason? &c., &c.

#### III. THE ADVERBIAL SENTENCE.

201. The Adverbial Sentence is one that takes the place and follows the construction of an adverb.

1. Its Use.—It is generally found as a modifier of the predicate, but it may take other positions.

2. Different Kinds.—It is chiefly employed to specify conditions of Time, Place, Manner, or Cause.

3. The Connectives.—These may be found under the subordinate division of conjunctions.

## EXAMPLES.

## TIME:—

['When kindness had his wants supplied,  
And the old man was gratified,]  
Began to rise his minstrel pride.'—*Scott*.

'And [when the tale is told] bid her be judge  
Whether Bassanio had not once a love.'—*Shak*.

## PLACE:—

I stand  
['Where God has ordained me to be.']—*Tupper*.

'Lord paramount of life and death, he slew  
[Where'er he willed,] and [where he willed] men lived.'—*Milman*.

## MANNER:—

'And he, amid his frolic play,  
[As if he would the charming air repay,]  
Shook thousand colors from his dewy limbs.'—*Collins*.

———— 'and filled up,  
[As 'twere anew,] the gaps of centuries.'—*Byron*.

## CAUSE:—

'I weep the more [because I weep in vain.]'—*Gray*.

202. The Grammatical Predicate of a sentence, besides having an 'Objective Complement,' may also be extended by the simple adverb, or an adverbial phrase, or a compound adverb.

203. An ADVERBIAL PHRASE assumes different forms.

- (1) A noun phrase used adverbially; as,  
They fought *hand to hand* and *foot to foot*.
- (2) A preposition followed by its case; as,  
He acted *from jealousy*.
- (3) A combination of adverbs; as,  
We travelled *very rapidly indeed*.
- (4) A participle or a participial phrase; as,  
He came *running*.  
Parrhasius stood *gazing upon his canvas*.
- (5) The nominative absolute; as,  
And on he moves to meet his latter end,  
*Angels around befriending virtue's friend*.
- (3) An adjective used adverbially; as,  
*Uneasy* lies the head that wears a crown.

## EXERCISE.

1. In the following examples select the 'adverbial sentences' and classify them according to the division given:—

Where'er we tread 'tis haunted ground. The gardener is planting the shrubs where they will have the most shade. While the earth remaineth, seed-time and harvest shall not fail. Where thou hast not sowed thou canst not reap. Live so, that thou mayest never have reason to repent. After the most violent shock had ceased, the clouds of dust began to disperse. I will go whenever you wish. As we were crossing the stream a violent storm arose. The boy cannot write because he has hurt his hand. Fishes have no voice because they have no lungs. Fools rush in where angels fear to tread. I will go as soon as he returns. He will never succeed, because he is so indolent.

2. Explain how the grammatical predicate of each has been completed or extended.

3. Compose sentences with the 'adverbial phrase' in its different forms.

### ADDITIONAL SCHEME OF ANALYSIS.

#### EXAMPLES.

'I condemn no flocks to slaughter  
That range the valley free.'

When he took his seat the House cheered him.

[In the first example 'free' may be an adjective used adverbially, or an adjective qualifying either 'valley' or 'that.']

SENTENCE.	KIND.	LOGICAL SUBJECT.		LOGICAL PREDICATE.		
		Gram. Subject.	Its Completments.	Gram. Predicate.	Completion.	Extension.
<i>a</i> I condemn no flocks to slaughter.	Prin. to <i>b</i> .	I		Condemn	no flocks/(dir.) to slaughter (ind.)	
<i>b</i> that — free or or	Adj. to <i>a</i> do do	that do do	free	range do do	the valley do the free valley	free.
<i>a</i> The House cheered him.	Prin. to <i>b</i> .	The House		cheered	him	
<i>b</i> When he took his seat.	Adv. to <i>a</i> . (time.)	he		took	his seat	

Examples for practice may be selected from any of the Exercises already given.

## INFLECTION OF ADVERBS.

204. The only inflection that the adverb undergoes, and that in comparatively few cases, is COMPARISON; as, I run *fast*; he runs *faster*; she runs *fastest*.

1. What Adverbs Compared.—Generally adverbs of manner and sometimes adverbs of time are compared.

2. How Compared.—In the majority of instances, adverbs are compared by *more* and *most*; as, *More* beautifully; *most* beautifully.

3. Parsing of the Prefix.—It must be parsed separately from the adverb, as an adverb of 'degree.'

## ADDITIONAL REMARKS ON FORMATION, &amp;c.

Adverbs are formed and derived from other words in various ways:—

1. Primitive.—A few adverbs, such as, *yes*, *no*, *not*, *now*, *oft*, *in*, *out*, &c., are primitive, or derived from no other words in the language.

2. Derivatives.—(1) From nouns; as, *backwards*, &c. (2) From numerals; as, *once*, *twice*, &c. (3) From adjectives, by adding *ly*, as *diligent*, *diligently*; *happy*, *happily*: or by changing *le* into *ly*; as, *able*, *ably*; *simple*, *simply*. But adverbs are seldom formed from adjectives in *ly*, the adjunct being used in preference. Thus, we would not say, 'He acted *manly*,' but, *in a manly manner*, or, *like a man*. Still we have *holily*, *wily*, and some others. (4) From pronouns; as, *here*, *there*, *whither*, &c.

3. Compound Adverbs.—Many compound adverbs are formed by combining words together, so as of two or more words forming an adjunct, to make one compound term; as, *indeed*, *hereby*, *thereby*, *wherewith*, *therefore*, *wheresoever*, *nevertheless*, &c. With these we may class such words as, *abed*, *ashore*, *aloft*, *ahead*, *astern*, *aground*, *apart*, *adrift*, *afresh*, *alike*, *asleep*, &c., which have been formed by prefixing the Saxon 'a,' signifying *at*, *in*, *on*, &c.

4. Words Various Used.—Many words are used sometimes as adverbs, and sometimes as other parts of speech; thus—

*Much* is used (1) As an adverb; as, He is *much* better.

(2) As an adjective; as, In *much* wisdom is *much* grief.

(3) As a noun; as, Where *much* is given *much* is required.

*Yesterday* is used (1) As an adverb or a noun ; as, He came *yesterday*.  
 (2) As a noun ; as, *Yesterday* is past.

*But* is used (1) As an adverb ; as, Give *but* one kind word.  
 (2) As a preposition ; as, None *but* the brave.  
 (3) As a conjunction ; as, He is poor *but* honest.  
 (4) As a conjunction followed by a negative ; } as,  
 (5) As a negative relative ; }

‘There is no flock, however watched and tended,  
*But* one dead lamb is there!  
 There is no fireside, howsoe’er defended,  
*But* has one vacant chair.’

*What* is used (1) As an interrogative ; as, *What* is that?  
 (2) As an adjective ; as, *What* difference does it make?  
 (3) As a relative ; as, We speak *what* we know.  
 (4) As an adverb ; as, *What* [partly] with one thing, and *what* [partly] with another, we had enough to do.  
 (5) As an interjection ; as, *What* he so famed above his countrymen.

5. **Adverbial Phrase.**—Circumstances of time, place, manner, &c., are often expressed by two or more words constituting an *adverbial phrase* ; as, *at length, not at all, by no means, in vain, in order, long ago, by-and-by, all over, to and fro, for ever, &c.* Such phrases may be taken *together* as one word, and parsed as adverbs, or *separately*, as other words, where it can be done, supplying the ellipsis when necessary.

6. **Interrogative Adverbs.**—Several adverbs, such as ‘*why*,’ ‘*when*,’ &c., introduce questions, and may be called ‘adverbs used interrogatively.’ It will be noticed that, being derived from the **Relative Pronoun**, they may be explained in a similar manner to that adopted with the **Interrogative Pronouns**.

7. **How Generally Known.**—The adverb may generally be known by the fact that it can be moved by itself to any part of the sentence in which it occurs ; whereas a preposition cannot be so moved.

8. ‘*Like*.’—This word, which is always followed by an objective case, is very frequently and improperly used to introduce a sentence. This should be carefully guarded against. If a new sentence must be made we should use the proper **Subordinate Conjunction**—‘*As*’



TABLES OF ADVERBS.  
I. Formed from Pronouns.

Root.	Mod. (Ind.)	PLACE.			TIME.	MANNER.	CAUSE.	REL. SIMP.
		In.	To.	From.				
He	<i>This.</i>	He-re,	{ Hith-er, He-re,	Hen-ce,	(Now.)	(So)		
Thou	<i>That.</i>	Thou-re,	{ Thith-er, Thou-re,	Then-ce,	Then.	Thus.	The.	
Who	<i>What.</i>	Who-re,	{ Whith-er, Who-re,	When-ce,	When.	How.	Why.	

II. Following the Division of Adjectives.

		TIME.	PLACE.	MANNER.	CAUSE.
I. Simple.	1. Definitive,	Then.	There.	Thus.	Therefore.
	2. Qualitative,	Quickly.	.....	Well.	.....
	3. Quantitative,	Once.	.....	Much.	.....
II. Relative (& Interrogative)		When.	Where	How.	Why.

## RULE FOR THE ADVERB.

XIV. Adverbs modify verbs, adjectives, or adverbs; as, He speaks *distinctly*; he is *remarkably* diligent, and reads *very* ~~correctly~~.

## ORDER OF PARSING THE ADVERB.

ADVERB OF	Time,	} Modifying the	} Verb, Adjective, Adverb, RULE.	} Inflection when admissible.
	Place,			
	Manner, &c.,			

EXAMPLE.—He reads very correctly.

Relation.	Etymology and Syntax.
Reads <i>correctly</i> .	<i>Correctly</i> .—Manner, modifying <i>reads</i> , (Rule XIV.,) correctly, more correctly, most correctly.
<i>Very</i> correctly.	<i>Very</i> .—Degree, modifying <i>correctly</i> . (Rule XIV.)

## EXERCISE.

1. Form sentences containing the different kinds of adverbs.
2. Form sentences containing adverbs that modify 'verbs.'
3. Form sentences containing adverbs that modify 'adjectives.'
4. Form sentences containing adverbs that modify other 'adverbs.'
5. In the following sentences parse the Adverbs, according to the form and example given above:—

I have not seen him lately. I have not called upon him yet. They have almost all their wants supplied without labor. He looked quite ill. The weather was exceedingly stormy below. They often call to see me. The news arrived early in the morning. Why, my friend! are you here? Perhaps you will return early. We are far from the city. Twice two is four. You may possibly be mistaken. I will return when you send for me. He discovered the mistake whilst on his way home. He was preparing to leave as I entered. I have been here since morning. I believe I have seen you as often as was necessary. I went wherever you wished. He talks as if he meant it. The more you talk the worse you make it.

6. Go over this exercise again, and parse the 'nouns,' 'adjectives,' 'pronouns,' and 'verbs,' in full, according to the prescribed form.

7. In this exercise point out the 'Conjunctive Adverbs.'

8. Assign the adverbs in the following examples to their proper classes:—

The hall was richly decorated with flags and banners. When do you return? I once went there in the middle of winter, but I soon returned when I saw the snow so deep. I have searched for him everywhere, I cannot say how long. No man can lawfully govern himself according to his own will, much less can one person be governed by the will of another.

9. In the following sentences compare those adverbs that can be compared, and parse the others:—

Peter wept bitterly. He is here now. She went away yesterday. They came to-day. They will perhaps buy some to-morrow. Ye shall know hereafter. She sung sweetly. Great men are not always wise. Mary rose up hastily. They that have enough may soundly sleep. Cain wickedly slew his brother. I saw him long ago. He is a very good man. Sooner or later all must die. You read too little. They talk too much. James acted wisely. How many lines can you repeat? You ran hastily. He speaks fluently. Then were they glad. He fell fast asleep. She should not hold her head still. The ship was driven ashore. No, indeed. They are all alike. Let him that is athirst drink freely. The oftener you read with attention, the more you will improve. Will you be at home when I come? James will sit here, while you stand there.

10. In the last examples parse all the words, according to plans given.

### EXAMINATION QUESTIONS ON THE ADVERB.

1. What is an Adverb? To what is an adverb generally equivalent? Give an example of an adverb modifying an adjunct, &c.

2. Division.—How are Adverbs divided? Define 'simple adverbs.' Define 'relative adverbs.'

3. Time.—How are Adverbs of 'time' divided? How is this class known? &c.

4. Place.—How are these Adverbs divided? How known? &c.

5. Manner.—What do these Adverbs express? How are they divided? What adverbs are included in this class? &c.

6. Cause.—What is expressed by Adverbs of this class? How are they divided? &c. Explain 'conjunctive adverbs,' &c.

7. Inflection.—How are Adverbs inflected? What class generally undergoes inflection? &c.

8. Distinguish between primitive and derivative 'Adverbs.' What are compound adverbs? Shew that the same words often belong to a different part of speech. What is an adverbial phrase? &c.

9. Parsing.—What is the order of parsing an Adverb? What is the Rule? &c.

A

## THE PREPOSITION.

205. A PREPOSITION is a word which shews the relation between an object and some other word in the same sentence; as, He came *from* Hamilton *to* Toronto *by* rail.

1. Why so Called.—This part of speech is called a 'Preposition,' because as a general rule it is *placed* before its object; as, It is consistent *with* the character of a man of honor. In poetry, however, it frequently stands after the object; as, When Echo walks the steep hills *among*.

2. The Relation Expressed.—The principal relations which are expressed by prepositions, are, 'place,' 'time,' 'causality.' This is an adverbial relation, the object being related to a 'verb,' an 'adjective,' or an 'adverb.' If the object is related to a 'noun' or a 'pronoun,' the relation is adjectival.

3. Time.—Since we derive our notion of 'time' mainly from those of 'place' or 'motion,'—i. e., *change* of place,—many Prepositions of 'place' are used to express 'time;' as,

(Place) He went *from* Canada *to* England.

(Time) *From* rosy morn *to* dewy eve.

4. Place.—This is the simplest and most obvious of all relations, and may imply (1) 'rest,' or (2) 'motion,' or (3) both; as,

(1) The book is *on* the table.

(2) He ran *down* the street.

(3) It lies *under* the table. I threw it *under* the table.

5. Causality.—This must be taken in its widest sense, so as to embrace (1) the 'agent and means,' (2) the 'condition in' or 'under which,' (3) the 'motive' or 'final cause;' as,

(1) He was slain *by* Lady Macbeth *with* her dagger, (2) *in* cold blood, and (3) *from* ambition.

6. Other Relations.—Various other relations are expressed, such as SEPARATION; by, 'without.' INCLINATION; by, 'for.' AVERSION; by, 'against.' SUBSTITUTION; by, 'instead of.' POSSESSION; by, 'of.' REFERENCE; by, 'touching.' OPPOSITION; by, 'against.' EXCLUSION; by, 'except,' 'but,' &c.

## TABLE OF THE RELATIONS EXPRESSED BY PREPOSITIONS.

Prepositions express relations of	1. TIME, . . .	Time as well as place, . . . . . At.
		Time only, . . . . . Till, since, until during.
	2. PLACE, . . .	Rest in, . . . . . In.
		Motion to, . . . . . To.
		Motion from, . . . . . From.
		Rest and motion, . . . . . Over.
	3. CAUSALITY, . .	(1) Agent and instrument, . . . . . By, with.
		(2) Condition, . . . . . In.
		(3) Motive, . . . . . For.
	4. MISCELLANEOUS IDEAS,	Separation, . . . . . Without.
		Inclination, . . . . . For.
		Aversion, . . . . . Against.
		Substitution, . . . . . Instead of.
		Possession, . . . . . Of.
		Reference, . . . . . Touching.
		Opposition, . . . . . Against.

## EXERCISE.

1. Arrange the Prepositions in the following extracts in their proper classes:—

‘And now he feels the bottom,  
Now on dry earth he stands,  
Now round him throng the fathers  
To press his gory hands.  
And now, with shouts and clapping,  
And noise of weeping loud,  
He enters through the river-gate  
Borne by the joyous crowd.’—*Macaulay*.

‘On a rock whose haughty brow  
Frowns o’er old Conway’s foaming flood,  
Robed in the sable garb of woe,  
With haggard eyes the poet stood.’—*Gray*.

‘On heavenly winds that waft her to the sky,  
Float the sweet tones of starborn melody.’—*Shelley*.

2. Point out the words between which these Prepositions express relation.

3. Parse the Verbs according to plan.

## ADDITIONAL REMARKS.

206.—1. Change effected in the Verb.—By adding a preposition, verbs which are naturally intransitive, acquire a new force; as,  
I laugh. I laugh at.

**2. Verbal Prepositions.**—(1) There are a few prepositions which are simply the 'imperative,' and the 'participial' forms of the verb, used as prepositions. They are such words as (imp), 'save,' 'except,' (part) 'during,' 'pending,' 'concerning,' &c.

(2) They may frequently be so construed still. 'During' may be regarded as originally the present participle active of an intransitive verb, having the noun or pronoun in the nominative case absolute: thus, 'During life,' means *life during*, or *while life endures*. 'Notwithstanding,' a compound of 'not,' and the present participle 'withstanding,' may be explained in the same way. Still, when used as a preposition, the word following must be regarded in the objective case.

**3. Compound Prepositions.**—'Out of' may be regarded either as two words—an adverb and a preposition—or as one word, forming a sort of compound preposition. Of this character are the following:—*From between, from beyond, from within, from without, over against*, and the like. 'Off' is, for the most part, an adverb, and means *at a distance*; as, *Far off*. With a noun or pronoun following, it is a preposition, and means *not on, from, &c.*; as, *Off the table*.

**4. How Distinguished from other Parts of Speech.**—A preposition may always be distinguished from other parts of speech by observing, that it has always a noun, or something supplying the place of a noun, following it; and it cannot be removed from one part of the sentence to another, except in connection with this object.

**5. Words Variouslly Used.**—Many words are used sometimes as prepositions, sometimes as adverbs, and sometimes as conjunctions. They can, with care, be easily classified, according to the duty which they do in the sentence. (See Sec. 204, 4.)

**6. 'Except' and 'Without.'**—The use of these two prepositions to introduce a sentence should be carefully avoided. They do occur in antiquated writings, and in conversation, but are inelegant. The proper word to be used in such instances is 'unless.'

**7. 'Than.'**—This word, which is generally used as a 'conjunction,' has frequently the force of a 'preposition'; as, 'We have now named the most extraordinary individual of his time, one certainly *than whom* none ever better sustained the judicial office; one *than whom*,' &c.—*Brougham*.

#### RULE FOR THE PREPOSITION.

**XV. A Preposition is followed by the Objective Case:** as, He has a heart of *iron*.



## ORDER OF PARSING A PREPOSITION.

[As the Preposition expresses a 'double relation,' it carries the mind back to some idea already mentioned, and forward to some other idea, which completes the thought; this double relation must be given in order that the parsing may be complete.]

EXAMPLE.—He threw it with all his force against the wall.

Relation.	Etymology and Syntax.
Threw <i>with</i> force.	<i>With</i> —prep. followed by 'force' in obj. (Rule XV.)
Threw <i>against</i> wall.	<i>Against</i> —prep. followed by 'wall' in obj. (Rule XV.)

## EXERCISE.

1. Parse the Prepositions in the following sentences, according to the order and example given:—

I was standing on the deck at the time. Such an effort is beyond all praise. I returned from Montreal last week. The horse was running through the pasture yesterday. He went on instead of returning home. We are liable to such things. He has a heart of iron. Do you still adhere to that opinion? I must laugh at your comical attempts. I heard the story of the child. It is, on that account not consistent with the profession of sincerity of purpose. The letter was written by his brother. Let us walk around the enclosure. We were overtaken by a storm. We toiled on from that time until we were out of danger. Heaven from all creatures hides the book of fate.

2. In the following sentences classify the words that seem to belong to the same 'part of speech,' giving reasons for the classification:—

It is just above the door. He was absent about two hours. He came after I left. The horse ran down the hill. Wrap your shawl about you. All but him had fled. I told him long since. He could not hold in his horse. I have no silver. He is no better. I have not seen him since his return. Do not go until I return. I shall not return until to-morrow. I shall call in an hour. He lay above. He is able to run about. I have but three left. Lay that book down immediately. He ran about the field.

## EXAMINATION QUESTIONS ON THE PREPOSITION.

1. Meaning.—What is a Preposition? Why is it so called? What is the relation expressed? Give examples of the different divisions of prepositions denoting 'Place,' &c.

2. Change of Construction, &c.—How does the addition of a preposition affect a Verb? What is meant by 'Verbal' Prepositions? Explain their construction. What are 'Compound' Prepositions, &c.

3. Syntax.—Give the order of parsing a Preposition, &c.

## THE CONJUNCTION.

207. A CONJUNCTION is a word which shews *the* particular manner in which one part of a sentence is joined to another; as, You *and* James may go, *but* John must stay at home.

1. Different from other Connecting Words.—The ‘conjunction’ differs from the ‘preposition’ in not having an objective after it; from the ‘relative,’ in joining propositions and forming no part of either; from the ‘adverb,’ in that it cannot be moved without destroying the sense.

2. Primary Use.—The primary use of the conjunction is to connect two affirmations. Sometimes it *appears* to connect two words; but a little examination will shew that it joins two propositions. Thus in the sentence, ‘Charles *and* Mary survived William,’ there are two distinct statements: ‘Charles survived William,’ and ‘Mary survived William,’ the conjunction ‘and’ uniting them into one statement.

208. Conjunctions are divided, according to their use, into—

- |                 |                 |
|-----------------|-----------------|
| 1. Co-ordinate, | } Conjunctions. |
| 2. Subordinate, |                 |

### DEFINITIONS.

I. CO-ORDINATE CONJUNCTIONS are those which connect similar constructions; as, God sustains the world, *and* He governs it.

II. SUBORDINATE CONJUNCTIONS are those which connect subordinate, or dependent, with principal constructions; as, Men learn quickly *when* they are attentive.

#### 1. CO-ORDINATE CONJUNCTIONS.

209. CO-ORDINATE CONJUNCTIONS comprise four sub-divisions.

1. COPULATIVE CONJUNCTIONS, denoting *union*; as, *Both, and, &c.*
2. DISJUNCTIVE CONJUNCTIONS, denoting *separation*; as, *Either, or, &c.*
3. ADVERSATIVE CONJUNCTIONS, denoting *opposition*; as, *But, however.*
4. RELATIVE CONJUNCTIONS, denoting either a *conclusion* or a *consequence*; as, *Therefore, hence. &c.*

## 2. SUBORDINATE CONJUNCTIONS.

210. SUBORDINATE CONJUNCTIONS comprise five sub-divisions, answering, in a large degree, to the division of adverbs.

- |    |                   |  |
|----|-------------------|--|
| 1. | Those relating to | TIME; as, <i>When, before, &amp;c.</i>   |
| 2. | Do. do.           | PLACE; as, <i>Where, whence, &amp;c.</i> |
| 3. | Do. do.           | MANNER; as, <i>How, than, &amp;c.</i>    |
| 4. | Do. do.           | CAUSE; as, <i>Since, that, &amp;c.</i>   |
| 5. | Do. do.           | FACT; as, <i>That, if, &amp;c.</i>       |

1. Duty of the Conjunction.—(1) The Co-ordinate Conjunctions serve as *links* to join assertions of equal importance, keeping the connected classes on a level with each other.

(2) The Subordinate Conjunctions unite statements in such a way that the one modifies the meaning or application of the other. They serve as *steps* leading from a higher to a lower clause.

2. Correlative Conjunctions.—Several of these Conjunctions go in pairs, and may be called Correlatives; such as, *Both—and; neither—nor; either—or; so—that; as—as; though—yet, &c.*

3. Compound Conjunctions.—Those Conjunctions which are made up of two or more other words are called Compound Conjunctions; such as, *As well as, as soon as, in as far as, inasmuch as, as far as, as if, as though, &c.*

4. 'Neither,' 'Nor.'—When either of these Conjunctions is used without its 'correlative,' the co-ordination may be made 'copulative,' each being equivalent to '*and not*;' as, 'Eye hath not seen, nor ear heard,'—i. e., *and ear hath not heard.* (Sec. 213, 2.)

5. Relative Pronouns sometimes express a copulative co-ordination. This happens when the relative is not 'restrictive;' as, He answered the question, *which* was quite satisfactory. Here '*which*' is equivalent to '*and this.*'

6. The Relative Adverb.—The same remark may be made respecting the Relative Adverbs 'where' and 'when;' as, We walked together as far as the bridge, *where* (*and there*) we parted. He reached this part of the story *when* (*and then*) he suddenly stopped.

7. 'As.'—This Conjunction, which sometimes expresses 'time,' but generally 'manner,' may, if its relative character be taken into consideration, be resolved into '*and this*;' as, He is, *as* (*and this*) I have said, a diligent scholar.

8. 'Than.'—For this Conjunction see Sec. 206, 7.

## TABLE OF CONJUNCTIONS.

I. CO-ORDINATE, .	{	1. Copulative, . . .	{ And, also, likewise, as well as, moreover, further, furthermore, not only ... but also.
		2. Disjunctive, . . .	{ Either, or, neither, nor, otherwise, else.
		3. Adversative, . . .	{ But, only, nevertheless, however, notwithstanding, on the one hand, on the other hand, yet, still.
		4. Illative, . . .	{ Therefore, thereupon, for, wherefore, accordingly, consequently, hence, whence, then, and so.

[These are used to unite co-ordinate sentences.]

II. SUBORDINATE,	{	1. Time.	{ Point, . . .	{ As soon as, now that, as, when, before, ere, after.
			{ Duration, . . .	{ Whilst, until, as long as.
			{ Repetition, . . .	{ When, whenever, as often as.
		2. Place.	{ Rest in, . . .	{ Where.
			{ Motion to, . . .	{ Whither.
			{ Motion from, . . .	{ Whence.
		3. Manner.	{ Analogy, . . .	{ As, as if, as though, how.
			{ Relation or comparison, . . .	{ As, .. as, than, so...as according as.
			{ Effect or consequence, . . .	{ That, so that.
		4. Cause.	{ Ground, . . .	{ Because, for, as, whereas, inasmuch as, forasmuch as, since, seeing that.
			{ Condition, . . .	{ If, unless, in case, as.
			{ Concession, . . .	{ Though, although, yet, notwithstanding, however.
			{ Purpose, . . .	{ That, so that, in order that, lest = that not.
		5. Fact.	{ Fact (simple,) . . .	{ That,
			{ Alternative, . . .	{ Whether—or,
			{ Contingent, . . .	{ If.

[These are used to unite a subordinate clause to a principal, and also a subordinate to a subordinate. (Sec. 225, 10.)]

MEM.—It will be noticed that many of these conjunctions are also correlative with some adverb or conjunction which has preceded them; for instance, (Sec. 210, 2,)

*As* is used correlatively with *so*, *as*, *such*, the same, &c.

*Yet* do. do. do. though.

*Or* do. do. do. whether, either.

*Than* do. do. do. more or less.

*That* do. do. do. so.

*Nor* do. do. do. neither.

[The second conjunction is the actual *coupler*, the former being only an assistant.]

### EXERCISE.

1. In the following sentences assign the Conjunctions to their proper classes:—

Take heed lest ye fall. I have cut my finger; therefore I cannot write. I fear I shall fail; but I will make the attempt. Time and tide wait for no man. The memory of the just is blessed; but the name of the wicked shall rot. If thou faint in the day of adversity, thy strength is small. George or John will go. They will succeed because they are industrious. Of Him, and through Him, and to Him, are all things. Though He slay me, yet will I trust in Him. Remain where you are until I return. He did not deserve to succeed; for he made no effort, and shewed no interest. I shall not go unless you call over, nor will I remain if I can avoid it.

2. Assign the Conjunctions in the following sentences to their proper subdivisions:—

‘When my time was expired, I worked my passage home; and glad I was to see Old England again, because I loved my country.’—*Goldsmith*.

‘I can wonder at nothing more than how a man can be idle; but of all others, a scholar.’—*Hall*.

Ask John if he is ready; and if he is ready, tell him to follow as quickly as he can.

‘Some murmur when their sky is clear,  
And wholly bright to view,  
If one small speck of dark appear  
In their bright heaven of blue.’—*Trench*.

### ANALYSIS.

211. The principal sentences which make up a ‘compound sentence’ are joined by co-ordinate conjunctions.

They, therefore, fall under one or other of the four classes,—

- I. COPULATIVE.
- II. DISJUNCTIVE.
- III. ADVERSATIVE.
- IV. ILLATIVE.

### I. COPULATIVE CO-ORDINATION.

212. The uniting of two assertions ‘copulative’ implies the addition of a second to the first, so as to give a greater extent of meaning to the whole.

213. The connectives used are the conjunctions included in the list of Copulative Co-ordinate Conjunctions. (Sec. 210.)

#### EXAMPLES.

The man walked *and* the boy ran.  
He will be there *as well as* you.  
She was *not only* beautiful *but* modest.

1. Connective Wanting.—Sometimes the connecting particle is omitted, especially when we wish to draw attention to each fact separately; as, The present flies swift as an arrow; the past stands ever still.

2. ‘Neither,’ ‘Nor.’—When either of these connectives is used by *itself* the co-ordination may be considered ‘copulative;’ as, ‘Eye hath not seen, *nor* ear heard;’—*i. e.*, *and* ear hath *not* heard.

3. Relative.—If this pronoun is ‘connective’ rather than ‘restrictive,’ the sentence introduced by it is classed among those that are ‘copulatively co-ordinate.’ (Sec. 210, 5.)

### II. DISJUNCTIVE CO-ORDINATION.

214. In sentences of this kind the two clauses composing the entire sentence are united in one whole, but one of them excludes the other. They are united in grammar, but separated in sense.

215. The connectives used are the conjunctions included among the Disjunctive Co-ordinate Conjunctions. (Sec. 210.)

#### EXAMPLES.

*Either* you *or* I must go. Be industrious, *otherwise* you will come to want. Thou desirest no sacrifice: *else* would I give it Thee.



## EXERCISE.

1. In the following examples select the sentences that are co-ordinate with each other:—

‘We cannot all be masters,  
Nor all masters cannot be truly followed.’—*Shak.*

‘We are such stuff  
As dreams are made on; and our little life  
Is rounded with a sleep.’—*Shak.*

‘Age after age shall pass away,  
Nor shall their beauty fade, their fame decay.’—*Bowles.*

‘Ha! bind him on his back!  
Look! as Prometheus in my picture here!  
Quick, or he faints!’—*Willis.*

‘But what strange art, what magic can dispose  
The troubled mind to change its native woes,  
Or lead us willing from ourselves to see  
Others more wretched, more undone than we?’—*Crabbe.*

\* \* \* \* \*

‘Or when they climb the sky, or when they sink.’—*Coleridge.*

‘Soon the storm  
Burst forth; the lightnings glanced; the air  
Shook with thunders.’—*Atherstone.*

‘We must look up to God, and calmly die.  
Come to my heart, and weep there! For a while  
Give nature’s passion way, then brightly rise  
In the still courage of a woman’s heart.’—*Hemans.*

2. State the particular kind of co-ordination.

3. Specify the nature of each sentence that is joined to the preceding one.

4. In the preceding exercise on the Conjunction separate the subordinate sentences from the principal, giving a general classification of the subordinate ones.

5. Compose sentences introducing the subordinate clause by such connectives as ‘when,’ ‘where,’ ‘how,’ ‘as,’ ‘as if,’ ‘although,’ &c.

## RULES FOR THE CONJUNCTION.

XVI. Co-ordinate Conjunctions unite similar constructions; as, *He* and *I* intend to go. He gave it to *him* and *me*.

XVII. Subordinate Conjunctions connect dependent with principal constructions; as, *If* I have erred, pardon *me*.

## ORDER OF PARSING A CONJUNCTION.

[For convenience in Parsing, conjunctions may be considered as joining 'words in construction.']

Co-ordinate	} Kind	joining	{ the words, the clauses, the sentences,	RULE
Subordinate				
				of which the verbs are — and —.

EXAMPLE.—He started for India, *but* stopped at the Cape.

Relation.	Etymology and Syntax.
Started, <i>but</i> stopped.	<i>But</i> , co-ordinate, adversative, joining the sentences of which the verbs are <i>started</i> and <i>stopped</i> . (Rule XVI.)

## EXERCISE.

1. Parse the Conjunctions in the following sentences, according to the form given :—

It was not the teacher, but the pupil, who was in fault. I will accompany you if you call for me. We had no sooner started than he became ill. The fact is so evident that it cannot be disputed. I know that you are quite in earnest. You cannot tell, because you were not present. Either James or William is to blame. Precept is not so forcible as example. Time flies rapidly, yet it appears to move slowly. He believes you because you never deceived him. Love not sleep lest you come to poverty. And when the day was far spent, we went into Jerusalem. You have great reason to be thankful and contented with your lot. He was industrious, but irritable. Nevertheless, you must make all the haste in your power.

2. Parse every word in these sentences according to form given.

## EXAMINATION QUESTIONS ON THE CONJUNCTION.

1. Meaning.—What is a Conjunction? Is it declinable or indeclinable? How does it differ from the 'preposition' as a connecting word? From the relative? From the adverb? Explain its primary use, &c.

2. Division.—How are Conjunctions divided? Define Co-ordinate Conjunctions. Define Subordinate Conjunctions. How are co-ordinate conjunctions divided? Define a Copulative Conjunction, &c. How many sub-divisions are there of subordinate conjunctions? To what do these sub-divisions correspond? &c.

3. Duty.—What is the duty of Co-ordinate Conjunctions? Give an illustration of each sub-division. What is the duty of Subordinate Conjunctions? Illustrate each sub-division by an example.

4. Other Kinds.—What is meant by Correlative Conjunctions? Illustrate by example. What are Compound Conjunctions? &c.

5. Syntax.—Give the order for parsing a conjunction. Give the Rules.

## THE INTERJECTION.

216. An INTERJECTION is a word that expresses feeling, or is a mere mark of address.

217. Interjections may express,

1. Astonishment; as, Lo!
2. Joy; as, Hurrah!
3. Sorrow; as, Alas!
4. Disgust; as, Fie!
5. Calling; as, Halloo!
6. Praise; as, Well done!

218. They are of two kinds,—

1. REFLECTIVE.
2. IMPERATIVE.

1. Reflective.—These express a feeling confined to the mind of the speaker; as, *Oh! alas! &c.*, and are interjections proper.

2. Imperative.—These express a command or wish; as, *Hark! farewell!*

3. Origin of Name.—The Interjection is so called because it is, as it were, *thrown in among* the words of a sentence, without any grammatical connection with them. Sometimes it stands at the beginning of a sentence, sometimes in the middle, and sometimes it stands alone, as if the emotion were too strong to admit of other words being spoken.

4. 'O' is used to express wishing or exclamation, and should be prefixed only to a noun or pronoun, in a direct address; as,

'O pride of Greece, Ulysses, stay.'—*Pope*.

'Oh' is used detached from the word, with a point of exclamation after it, or after the next word. It implies an emotion of pain, sorrow, or surprise: as, *Oh! what a sight is here!*

5. Other Parts of Speech used as Interjections.—Also some words belonging to other parts of speech, when uttered in an unconnected and forcible manner, to express emotion, are called interjections; as, *Nonsense! strange! wonderful! shocking! what! behold! off! away! hark! come! well done! welcome! attention!*

6. Interjections belong to Natural Language.—By some grammarians, Interjections are not classed among the 'parts of speech.'

since they are closely akin to the cries of the lower animals. We are forced to rank them among the parts of speech, because we have *written words* to express these sounds.

7. Particles. — The indeclinable ‘parts of speech’ are sometimes styled particles.

### ORDER OF PARSING THE INTERJECTION.

1. The Interjection, having no grammatical relation, is parsed by simply stating the ‘part of speech.’

2. If it be a word used ‘interjectionally,’ it may be referred to its proper class, and explained elliptically; thus, —

‘Adieu!’ may be resolved into ‘I commend you “to God.”’

‘Farewell’ may be resolved into ‘Fare thou well.’

### III. ADVERSATIVE CO-ORDINATION.

219. When the co-ordinate parts of a sentence present two assertions in opposition to each other, they are said to be in Adversative Co-ordination.

220. The connecting particle is, in this case, to be found among the Adversative Co-ordinate Conjunctions.

[Sometimes the second clause negatives the first, but more generally it presents a limitation or contrast to it.]

#### EXAMPLES.

Not the rich are happy, *but* the poor.

*But* mercy is above this sceptred sway.

The form perisheth; the matter, *however*, is indestructible.

*Yet* execute thy wrath on me alone.

### IV. ILLATIVE CO-ORDINATION.

221. When the second of two sentences is placed in some kind of logical relation to the other, the co-ordination is called ‘Illative.’

222. The connective will be found among those placed in the corresponding division of Conjunctions. (Sec. 210.)

The Relation. — 1. The relation is sometimes that of a logical conclusion, or inference.

2. Sometimes it is one of effect or consequence.

#### EXAMPLES.

1. The mercury has fallen, *therefore* the weather has become colder.

2. The weather has become colder, *therefore* the mercury has fallen.

## EXERCISE.

1. In the following sentences point out those that are 'adversatively' co-ordinate.

2. Point out those that are 'illatively' co-ordinate:—

'I have ventured,  
Like little wanton boys, that swim on bladders,  
This many summers in a sea of glory,  
But far beyond my depth.'—*Shak.*

Still fear I, and I know not what's the cause,  
But every joint shakes as I give it thee.'—*MacIowe.*

'And where he willed, men lived;  
His word exalted and his word debased;  
And so his heart swelled up.'—*Milman.*

'Grieve not that I am fallen to this for you;  
For herein Fortune shews herself more kind  
Than is his custom.'—*Shak.*

'I chatter, chatter, as I flow  
To join the brimming river;  
For men may come and men may go,  
But I go on for ever.'—*Tennyson.*

223. An Interjection may be changed into an exclamatory sentence; thus, O! or Oh! means 'I wish,' &c.; Ah! 'I am filled with wonder,' &c.; Alas! 'I feel grief,' &c.

224. The Interjection thus changed may take a subordinate sentence after it as a complement; as,

'O! that I had wings like a dove,'—  
i. e., *I wish that I had, &c.*

'Oh! that I were as in months past,'—  
i. e., *I wish that, &c.*

'Oh! that this too solid flesh would melt,'—  
i. e., *I wish that, &c.*

1. 'Lo.'—The sentence following this interjection may be viewed as a principal one, provided 'lo' be used as a simple exclamatory word to draw attention.

2. 'O.'—This interjection is commonly used as the sign of address, and then cannot be changed. The form 'oh' is more expressive of 'pain,' 'anxiety,' &c.; as, 'O happy peasant! Oh unhappy bard.'—*Corper.*

3. **Exclamatory Expressions.**—For thoroughly understanding a passage containing any ‘exclamatory expression,’ it will be better to resolve it into a sentence which will give the *sense* intended to be conveyed.

### ADDITIONAL REMARKS ON ANALYSIS.

225.—1. **Contraction.**—(1) Sometimes a compound sentence is put in a contracted form: One subject (*a*) has two or more predicates, or one predicate has two or more subjects (*b*); two or more objects (*c*), or two or more extensions of the predicate (*d*); and sometimes connecting particles are omitted. This may be specified in the analysis, especially if it is done orally. (2) This contraction may take place whether the connection be copulative, disjunctive, adversative, or illative.

### EXAMPLES.

(*a*) God sustains and governs the world.

(*b*) The trade-winds and monsoons are permanent.

(*c*) The sun illumines the mountains and the valleys.

(*d*) Moisture is evaporated from the water and even from the snow.

(*e*) Reading makes a full man; speaking, a ready man; writing, a correct man.

‘I stood by her cradle; I followed her hearse.’

2. **How Analyzed.**—Examples (*a*) and (*b*) may be characterized as being contracted in subject and predicate respectively; (*c*), as having a compound object; (*d*), as having a compound extension; (*e*), as having the connective omitted.

3. **Conjunction Proper and Connective.**—The adverbial connectives are frequently joined with a conjunction proper to form a connection between sentences; as, The town was badly defended, *and therefore* became a prey to the enemy. The co-ordination here expressed is illative.

4. **The Infinitive Phrase.**—(1) This kind of phrase is frequently convertible into a subordinate sentence, especially when a purpose is implied; as,

‘I have spoke thus much  
To mitigate the justice of thy plea.’—*Shak.*

‘I come not, friends, to steal away your hearts.’—*Shak.*

Here the ‘infinitive phrases’ may be converted into subordinate sentences; thus, ‘That you may do a great right.’ ‘That I may steal away your hearts.’ (2) Its place may sometimes be supplied by a noun; as, ‘Anger is madness,’ instead of ‘To be angry is to be mad;’ and (3) sometimes a noun or an adjective sentence takes its place; as,



He does not know *how to act*,—*i. e.*, He does not know ‘how (in what manner) he should act;’ or, He does not know the manner ‘in which he should act.’

5. The Infinitive and Imperative Absolute.—Sometimes the Infinitive (with its complements) is formed grammatically independent of the rest of the construction. Such an Infinitive may be considered as equivalent to a subordinate sentence of purpose, with the principal sentence suppressed; as, ‘*To confess the truth, I was to blame.*’ This may be thus expanded, ‘*I admit, that I may confess the truth, that I was to blame.*’ The same plan can be adopted with such constructions as this:

“Take him, for all in all  
We neer shall see his like again.”

When the Imperative clause may be converted into a subordinate conditional sentence.

6. The Nominative Absolute.—(1) This form of the Nominative is also capable of being converted into a subordinate sentence, the nature of which must be determined by the context; as, Spring returning, the swallows re-appear;—*i. e.*, [When Spring returns] the swallows re-appear. The idea is generally one of time or causality. (2) Sometimes no noun is expressed with the participle; as, ‘This conduct, *viewing* it in the favorable light, reflects discredit on his character.’—His conduct, generally *speaking*, is honorable. In each of these we may substitute a subordinate sentence introduced by the connective ‘*if*.’ These last two examples may be treated as ‘*Infinitives absolute*,’ as the ‘ordinary’ infinitive may replace the form in ‘*ing*.’

7. Co-ordinate Sentences.—The co-ordination which exists among principal sentences also extends to subordinate sentences; but the subordination must be of the same kind; as,

‘Till billows rage, and gales blow hard,  
And overwhelm him o’er.’—*Burns*.

Here we have *three* ‘adverbial’ sentences, ‘copulatively co-ordinate.’

‘For Heaven’s sake, let us sit upon the ground,  
And tell sad stories of the death of kings:—  
How some have been deposed, some slain in war,  
Some haunted by the ghosts,’ &c.—*Shak*.

In these lines there are *three* noun sentences co-ordinate with one another, the ‘connective’ being omitted in the case of the last two.

8. Negative Propositions.—If the sentence is a negative one, the negative particle may be considered as a part of the ‘grammatical predicate.’

9. **Minuteness of Analysis.**—For general analysis the schemes and examples given above will be sufficient. It may be made more minute by specifying the particular kind of co-ordination, and the special sub-division of the adverbial sentences; as,

‘Were I but once more free,  
That parchment would I scatter to every breeze that blows.’

1. PRIN. SENTENCE.—I would scatter, &c.

2. SUB. do. Were I but, &c. Adv. of ‘Cause’ to No. 1 subdivision, ‘condition.’

‘There was no land on earth  
She loved like that dear land, although she owed it not her birth.’

1. PRIN. SENTENCE.—There was, &c.

2. SUB. do. Which she loved. Adj. sent. to No. 1, completing ‘land,’ contracted in ‘object.’

3. Do. do. Although she owed, &c. Adv. sent. to No. 2, ‘Cause’ sub. ‘concession,’ completing ‘loved.’

4. Do. do. As she loved, &c. Adv. of ‘Manner’ to No. 2, sub. ‘analogy.’

10. **Dependence, not restricted.**—The last example shews that there may exist a dependence among ‘subordinate sentences’ as well as between a ‘subordinate’ and a ‘principal.’

11. **Arrangement.**—In oral analysis of poetry the parts of the sentence may be read in their natural sequence, or as written by the poet; as, ‘But glory, virtue, Heaven for man designed,’ may be read in this order, or in the natural sequence of its parts; thus, ‘But Heaven designed glory, virtue for man.’

12. **Position of the Connective.**—As the connecting conjunction simply joins the two sentences together, it belongs neither to the ‘subject’ nor the ‘predicate,’ though generally placed in the ‘subject;’ therefore, in doing oral analysis it must not be read, and on the written scheme must be enclosed in a bracket to denote that it does not belong to either part of the sentence. The ‘Conjunctive Adverb’ may, however, be placed in the ‘Extension of the predicate.’

#### GRAMMATICAL EQUIVALENTS.

226. One GRAMMATICAL FORM is equivalent to another when the first means the same, or nearly the same, as the second.

1. **How Obtained.**—(1) In some instances this equivalent may be obtained by simple change of construction from the one voice to the other of the verb; as, *James struck John*, or *John was struck by James*. (2) It may be effected by the introduction of a new kind of sentence, or (3) by a change of phraseology.

## EXAMPLES.

1. True it is that Hannibal was supported by the zealous exertions of Carthage.

CHANGED.—True it is, or it is true, that the zealous exertions of Carthage supported Hannibal; or, (3) It is true that the Carthaginians aided Hannibal in every possible way, and with the utmost zeal.

2. To understand the flower, therefore, we must study its formation.

CHANGED.—(2) That we may understand the plant, therefore, we must study its formation; or, (3) If we study the formation of a flower, we shall then be better enabled to understand the flower itself.

2. Importance.—This change of construction is of great value, as it gives us greater command of language, and thus enables us to vary our composition.

## EXERCISE.

1. Introduce grammatical equivalents, where practicable, into the following examples:—

Numerous Greek colonies had settled in Sicily, and had risen to great wealth and power: they were almost all democracies, but tyrants occasionally ruled them. After the death of one of these, Gelon, the people fell into dissensions, and the smaller, which were oppressed, applied to Athens for help.

Twice in history has there been witnessed the struggle of the highest individual genius against the resources and institutions of a great nation, and in both cases the nation has been victorious. These instances are furnished by Hannibal and Napoleon; the career of one was closed at Zama, that of the other at Waterloo.

Were it not for the land, such would be the uniform and constant flow of the waters of the ocean. The presence of the land interrupts the regularity of this great western movement of the waters, sending them to the north or south, according to its conformation.

‘Oh! Chaldéa’s worshipped sages,  
Oh! men of wisdom that have passed your years—  
Your long and quiet solitary years—  
In tracing the dim sources of the events  
That agitate this world of man—oh! ye  
That in the tongues of every clime discourse;  
Ye that hold converse with the eternal stars,  
And in their calm prophetic courses read  
The destinies of empires; ye whose dreams  
Are thronged with the predestined images  
Of things that are to be; to whom the Fates  
Unfold their secret counsels; \* \* \* \*

— behold

Yon burning characters! and read and say,  
 Why the dark Destinies have hung their sentence  
 Thus visible to the sight, but to the mind  
 Unsearchable! Ye have heard the rich reward,  
 And I but wait to see whose neck shall wear  
 The chain of glory.'— *Milman*.

'Twas evening, and the half-descended sun  
 Tipp'd with golden fire the many domes  
 Of Athens, and a yellow atmosphere  
 Lay rich and dusky in the shaded street,  
 Through which the captive gazed. He had borne up  
 With a stout heart, that long and weary day,  
 Haughtily patient of his many wrongs;  
 But now he was alone, and from his nerves  
 The needless strength departed, and he leaned  
 Prone on his massy chain, and let his thoughts  
 Throng on him as they would. Unmarked of him  
 Parrhasius at the nearest pillar stood,  
 Gazing upon his grief. The Athenian's cheek  
 Flushed as he measured, with a painter's eye,  
 The moving picture.'— *Willis*.

2. Give detailed analysis of the extracts given above, according to plan and suggestion in Sec. 225, 9.

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## PART THIRD.

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### SYNTAX.

1. SYNTAX treats of the relations which words bear to one another in a sentence, and of the construction of sentences.

2. The Syntax of sentences is best presented under four heads,—viz., *Construction*, *Concord*, *Government*, and *Position*.

3. CONSTRUCTION is the dependent relation of words, phrases, and clauses, according to the sense.

4. CONCORD is the agreement which one word has with another in Gender, Person, Number, Case, &c.

5. **GOVERNMENT** is the power which one word has in determining the Mood, Tense, Case, or Form, of another word. The word governed by another word is called its *regimen*.

6. **POSITION** is the place which a word occupies in relation to other words in a sentence.

**Position of Words.**—In the English language, which has but few inflections, the *position* of words is often of the utmost importance in determining the construction.

## RULES.

### THE NOMINATIVE.

**RULE I.**—The subject of a finite verb is put in the Nominative; as, *John* reads. *I* run. *They* speak.

1. **The Subject.**—This is either a noun, or a substitute for a noun; —i. e., a pronoun, a clause, or a noun sentence; as,—

— ‘Father, thy *hand*  
Hath reared these venerable columns; *Thou*  
Didst weave this verdant roof.’—*Bryant*.

*To be virtuous* is to be happy.

‘*That I have ta’en away this old man’s daughter,*  
*It is most true.*’—*Shak.*

2. **A Finite Verb.**—By this is meant any of the ‘definite moods’ of a verb.

3. **Subject of the Infinitive**—This mood has its ‘subject’ in the ‘objective case;’ as, I know *him* to be an honest man.

4. **Verb, Expressed or Understood.**—Every nominative, not ‘absolute,’ or ‘of address,’ or ‘in the predicate,’ or ‘in apposition,’ is the subject of a verb expressed or understood.

5. **Use of Pronoun Improper.**—It is improper to use both a noun and its pronoun in the same proposition as the nominative to the same verb;—thus, The *king* *he* is just, should be, The king is just;—except when the compound personal pronouns are added to the subject for the sake of emphasis; as, The *king himself* has come.

6. **Verb Understood.**—The nominative, especially in the answer to a question, and after *than* or *as*, has the verb understood; as, *Who* said so?—He [said so];—James is taller than *I* [am]; but not so tall as *you* [are].



7. **Position of Subject.**—(1) The subject is commonly placed before the verb. But in imperative or interrogative sentences, and in other sentences for the sake of emphasis or euphony, the subject is often placed after the verb; as, *Go thou.* *Did he go?* *May you be happy!* &c.

(2) In the case of 'noun sentences,' which occupy the place of the subject, they may be either, 1, the 'subject' nominative, or, 2, the 'predicate' nominative; as, (1) That [trial by jury, in the common sense of that term, was known in Alfred's day,] is a mistake. (2) The first symptoms of a really free man, is not that [he resists the laws of the universe, but that he observes them.]

(3) Enlargements of the subject (53 (1), 69., 97.) either precede or follow it, or are placed after the verb.

**RULE II.**—A Predicate Noun, denoting the same person or thing as its subject, agrees with it in case; as, *I am a messenger.*

1. **When Found.**—This nominative is found after intransitive verbs, and verbs in the passive voice; as, *Who art Thou?* *He was made king.*

2. **Verbs most frequently Employed.**—Any verb may be the copula between the subject and the predicate substantive, except a transitive verb in the active voice. But those most commonly used in this way are the intransitive verbs *to be*, *to become*, *to seem*, *to appear*; verbs implying *motion*, *position*, &c., and passive verbs, denoting *to call*, *name*, *style*, *appoint*, *choose*, *make*, *esteem*, *reckon*, and the like.

3. The predicate substantive after a verb may be anything that can be the subject of a verb.

4. **Position of this Subject.**—The usual position of the predicate substantive is after the verb, as that of the subject is before it, and this is always the order of construction. But in both the direct and the indirect question, and in inverted sentences, its *place* is often different; thus, *Who is he?* *We know not who he is.* *Is he a student?* *He is the same that he was.* *The dog it was that died.* *A man he was to all the country dear.* *Feet was I to the lame.* *Far other scene is Thrasymenté now.*

**RULE III.**—An Appositive agrees with its subject in case; as, *The cities Toronto and London are in Ontario.*

1. **Explanation of Term.**—The word annexed is said to be in apposition with the other, and is added to express some attribute, description, or appellation, belonging to it. The word so related must



always be in the same member of the sentence, —that is, both in the subject, or both in the predicate. A substantive predicated of another is not in apposition with it, though denoting the same thing.

The substantive in apposition commonly stands last, sometimes first.

2. An Appositive, what it may be.—A noun is sometimes put in apposition with a sentence, and a sentence or an infinitive mood sometimes in apposition with a noun; as, *The weather forbids walking, a prohibition hurtful to us both.* *The promise, that he should be the heir of the world, was given to Abraham.* *Delightful task, to rear the tender thought!*

3. Appositives, not necessarily of the same Number.—Nouns and pronouns in apposition are always in the same case, though not necessarily of the same number; thus,

(1) A plural term is sometimes used in apposition after two or more substantives singular, to combine and give them emphasis; as, *Time, labor, money, all were lost.*

(2) Distributive words are sometimes put in apposition with a plural substantive; as, *They went each of them on his way. We have turned, every one to his own way.* In the construction of a sentence, the distributive word is sometimes omitted; as, *They* [interrogative pronouns] do not relate [*each*] to a preceding noun.

4. An Appositive with 'as.'—A substantive is sometimes connected with another in a sort of apposition by the word *as*, meaning *in the condition of, in the capacity of*, thus, *Cicero, as an orator, was bold—as a soldier, he was timid.* But the substantive placed thus in apposition with another in the possessive case, or with a possessive noun, is *without* the sign, while in other instances it usually has it; as, *JOHN'S reputation as an author was great—his fame as an artist still greater.*

**RULE IV.**—A Noun whose case depends on no other word is put in the Nominative Absolute; as, *The rain having ceased, the day was delightful.*

1. Most Frequent Use.—The noun is generally found with a participle, but sometimes *being* and *having been* are omitted; as, *Her wheel [being] at rest; This said,—that is, This having been said.*

‘Now, man to man and steel to steel,  
A chieftain's vengeance thou shalt feel.’—*Scott.*

2. Exclamations.—Exclamations may be considered as ‘nominatives absolute;’ as, *O the times! O the manners!*

‘A horse! my kingdom for a horse!’—*Shak*

3. **Participial Prepositions.**—It has been shewn (206, 2) that certain prepositions are really participles; thus the noun may be considered as being in the 'nominative absolute;' as, *Pending the decision* of the Court, the money was paid to the Accountant-General.

4. **The Objective used Absolutely.**—Sometimes, in poetry, the objective is found thus used: as,

‘Only in destroying I find ease  
To my relentless thought, and, *him destroyed*  
For whom all this was made, all this will soon  
Follow.’—*Milton*.

**RULE V.**—A Noun which is the name of person or thing addressed, is put in the Nominative of address; as, *Plato*, thou reasonest well.

#### THE POSSESSIVE.

**RULE VI.**—Any Noun, not an Appositive, qualifying the meaning of another noun, is put in the Possessive; as, I lost my *brother's* book.

1. **Force of Possessive.**—The noun in the possessive case limits the governing noun, by representing the thing named as *proceeding from*, *possessed by*, or *suitable to* the person or thing expressed by the possessive. It is of course necessary, under this rule, that the substantives signify *different* things.

2. **The Governing Word sometimes Omitted.**—The noun governing the possessive is often understood; as, This book is *John's* [book] It is always omitted after the possessive case of the personal pronouns; as, This book is *mine*, *thine*, *ours*, &c., and, in this construction, when supplied, the form of the possessive case must be changed; as, This is *my* book, *thy* book, *our* book; not *mine* book, &c. The first day he repaired to *St. Paul's*.

3. **Possessive Form Restricted.**—As this form derives its name from the fact of its most frequently denoting the relation of possession, it is generally confined to living things. In old English and in poetry the form is often applied to things; as, ‘If we cannot perceive the manner of *sin's* poison, no wonder if we cannot perceive the method of *grace's* antidote.’—*Fuller*. Sometimes the form is used to express the relation between a portion of time and its correlative action or state; as, The *thirty years' war*. A barrister of seven *years' standing*.

4. **The Saxon and Norman Possessives**—(1) Sometimes the Possessive case (Saxon) and the preposition ‘of’ with the objective (Norman) are equivalent; as, My *father's* house, = The house of *my father*. But—

(2) Sometimes the idea expressed by 'of' with the objective, can not be expressed at all by the possessive; as, A ring *of* gold: a cup *of* water; a piece *of* land; the house *of* refuge, &c. Sometimes, again, the ideas expressed are different; thus, 'The Lord's day,' means the Sabbath. 'The day *of* the Lord,' means the day of judgment. 'My father's picture,' means a picture belonging to my father. 'A picture *of* my father,' means a portrait of him. 'God's love,' means only the love which God feels. But 'The love *of* God,' means either the love which God feels to us, or that which we feel to Him.

(3) Even when the possessive case, and 'of' with the objective, are equivalent in meaning, the arrangement and euphony, as well as perspicuity of the sentence, will often render the one expression preferable to the other. When this is the case, care should be taken to use that form which, in the circumstances, is best. Thus, 'In the name of the army,' is better than, 'In the army's name;' 'My mother's gold ring,' is better than, 'The gold ring of my mother.' A succession of words in either form is harsh, and may be avoided by a proper mixture of the two; thus, 'My brother's wife's sister,'—better, 'The sister of my brother's wife.' 'The sickness of the son of the king,'—better, 'The sickness of the king's son.' After the word city, or town, &c., instead of a noun in apposition, we find the name preceded by 'of,' by way of definition; as, The city *of* Toronto. The name of a 'river' is, however, in direct apposition; as, The River Ottawa. The same use of the preposition may be noticed in designating time; as, The hour *of* six; the month *of* May; also in such expressions as, The quality *of* mercy; the plague *of* leprosy.

6. 'Of' before a Possessive.—'Of' before a possessive case, followed by its governing substantive, usually governs that substantive; as, The heat *of* the sun's rays. But 'of' before a possessive, *not* followed by its governing word, governs that word understood, and the expression refers to a *part* of the things possessed; as, A discovery of [that is, from] Sir Isaac Newton's [discoveries], meaning, One of Sir Isaac Newton's discoveries. (See Sec. 80, 4.)

7. Use of Sign.—When several nouns come together in the possessive case, implying common possession, the sign of the possessive is annexed to the last, and understood to the rest; as, 'Jane and Lucy's books,'—that is, books the common property of Jane and Lucy. But if common possession is not implied, or if several words intervene, the sign of the possessive should be annexed to each, as, 'Jane's and Lucy's books,'—that is, books, some of which are Jane's and others Lucy's. 'This gained the king's, as well as the people's approbation.' Thus each possessive is 'enphatic.'

**RULE VII.**—The Appositive to the Possessive Case does not have the 's annexed to it; as, We admire *Scott* the novelist's genius. At Smith's the *bookseller*.

1. Position of 's.—(1) When a short explanatory term is joined to a name, the sign of the possessive may be annexed to either; as, I called at Smith's the bookseller, or, at Smith the bookseller's. But if, to such a phrase, the substantive which it limits is added, the sign of the possessive must be annexed to the last; as, I called at Smith the bookseller's shop.

(2) If the explanatory circumstance is complex, or consists of more terms than one, the sign of the possessive must be annexed to the name; as, This Psalm is David's, the king, priest, and prophet of the people. That book is Smith's, the bookseller in Maiden Lane.

(3) If each word is emphatic the case ending is repeated after each; as, You may get it at Smith's, the bookseller's. This use of the double case ending fixes more definitely the occupation, &c., of the person, and distinguishes him from others who may have the same name.

2. Possessive of a 'Complex' Noun.—When a name is complex, consisting of more terms than one, the sign of the possessive is annexed to the last only; as, Julius Cæsar's Commentaries,—John the Baptist's head,—His brother Philip's wife,—'The Bishop of London's charge.' Here *Julius Cæsar's* is a complex name, in the possessive; *John* and *brother* are in the possessive, without the sign, that being annexed to the words *Baptist* and *Philip*, in apposition. In the last example, 'London' is in the objective case, governed by 'of,' and the 's' annexed properly belongs to *Bishop*, which limits the word *charge*. In parsing the words *separately*, the transfer must, of course, be so made. But the true reason for annexing 's to *London*, is, that the whole phrase, 'Bishop of London,' is regarded as *one term*, in the possessive limiting the word *charge*, and may be parsed as a 'complex noun in the possessive case.'

3. Double Possessives.—When two nouns in the possessive are used to limit different words, the sign of the possessive must be annexed to each; as, He took refuge at the governor's, the king's representative,—that is, 'at the governor's house.'

4.—Number of the Limiting Noun.—A noun governing the possessive plural, or two or more nouns severally in the possessive singular, should not be plural unless the sense require it. Thus, The men's health [not healths] suffered from the climate. John's and William's wife [not wives] are of the same age.

## THE OBJECTIVE.

**RULE VIII.**—The Objective case follows an active transitive verb or a preposition; as, He struck the *table* with his *hand*.

## The Objective after Verbs.

1. The Object.—The object of a verb may be a noun or a pronoun, an adjective, a verbal, an infinitive, or a noun sentence; as, I saw the *man* who struck *him*. We should help the *poor*, &c.

2. Intransitive Verbs.—(1) Intransitive verbs are not followed by an objective case. (2) They are, however, sometimes used in a 'transitive' sense, and then have an object after them. (a) This object is generally a noun formed from the same root, and therefore may be called a cognate object. (b) Oftentimes only the same 'idea' is expressed in the objective as the verb contains; as,

'Dreaming *dreams* no mortal ever dared to dream before.'—*Poe*.

'At length in sleep their bodies they compose,  
And dreamt the future *fight*, and early rose.'—*Dryden*.

'Groves whose rich trees wept odorous *gums* and *balms*.'—*Milton*.

'And on their hinges grate harsh *thunder*.'—*Milton*.

'Chains him, and tasks him, and enacts his sweet  
With stripes, *that* mercy, with a bleeding heart,  
Weeps, when she sees inflicted on a beast.'—*Cowper*.

'Even at the base of Pompey's statue  
(Which all the while ran *blood*)—great Cæsar fell.'—*Shak*.

(3) Intransitive verbs that are used in a 'causative' sense,—i. e., 'when they denote the *causing* of that act or state which the verb properly expresses,' have an 'objective' case after them; as, He ran [i. e., caused to run] his *horse* yesterday. He works *him* hard,—i. e., 'causes him to work hard.'

(4) Intransitive verbs become transitive, and admit an objective after them, by the addition of a preposition; as, 'I despair' (intrans.), but 'I despair of' (trans.), thus, I despair of *success*.

3. Indirect Object after certain Verbs.—Verbs signifying to 'name,' 'choose,' 'appoint,' 'constitute,' and the like, generally govern two objectives,—viz., the Direct, denoting the person or thing acted upon, and the Indirect, denoting the result of the act expressed; as, They named *him John*. The people elected *him president*. They made *it a book*.

4. The Passive Voice of such Verbs.—In such sentences in the passive voice, the direct object is made the subject, and the indirect remains as the predicate nominative after the verb, according to



RULE II. Thus, He was named *John*. He was elected *president*. It was made a *book*.

5. Indirect Object with other Verbs.—The same construction is found with verbs that signify to ‘ask,’ ‘teach,’ ‘offer,’ ‘promise,’ ‘give,’ ‘pay,’ ‘tell,’ ‘allow,’ ‘deny,’ and some others; as, John gave *me a book*. In this example ‘me’ is the ‘indirect,’ and ‘book’ the ‘direct’ object. When, however, the indirect object comes last, the preposition ‘to’ must be expressed; as, John gave a *book to me*.

6. Their Passive Construction.—(1) These verbs properly take the direct object of the active voice as the subject in the passive, and the indirect remains in the objective, which is sometimes governed by a preposition understood; as, A *book* was promised *me*, or to *me*.

(2) The indirect object is sometimes made the subject, and the direct remains in the object case after the passive voice; as, *I* was promised a *book*. The verbs ‘ask,’ ‘teach,’ ‘tell,’ &c., frequently have this double construction in the passive; as, *I* was asked that *question* yesterday. *I* was taught *geography* at school.

7. Position of the Objective.—(1) As the nominative and the objective of nouns are alike in form, the arrangement of the sentence should clearly distinguish the one from the other. The nominative generally *precedes* the verb, and the objective *follows* it. Thus, Brutus killed Cæsar. If one (or both) of these should be a pronoun, the order may be varied without obscuring the sense, and sometimes the objective is rendered more emphatic by being placed *first*; as, ‘*Him* he slew.’

‘Such sober certainty of waking bliss  
I never heard till now.’—*Milton*.

‘This perfection of judicial eloquence Sir W. Grant attained.’—*Brougham*.

‘The rapine, by which they subsisted, they accounted lawful and honorable.’—*Scott*.

(2) When the objective is a relative or an interrogative pronoun, it precedes both the verb and its nominative; as, The man *whom* we saw is dead. *Whom* did you send?

(3) The objective should not, if possible, be separated from its verb by intervening clauses. Thus, We could not *discover*, for the want of proper tests, the *quality* of the metal,—better, We could not, for want of proper tests, *discover the quality* of the metal.

### The Objective with Prepositions.

8. The Object.—The object after a preposition may be a ‘noun’ or ‘pronoun,’ ‘an infinitive mood,’ a ‘noun sentence,’ a ‘phrase,’ or a



'clause;' as, He is ABOUT to depart. On receiving his diploma. Much depends ON who are his advisers.

9. Inelegant Use of Preposition and Objective.—(1) As a general rule, it is considered inelegant to connect a transitive verb and a preposition, or two prepositions with the same object. Thus, I wrote to and warned him. Better, I wrote to him and warned him. So, 'Of Him, and through Him, and to Him, are all things,'—not 'Of, and through, and to Him,' &c.

(2) This general rule is so little regarded, even by the best writers, that it is a matter of doubt whether it should any longer retain a place in our Grammars. In many instances, at least, the form of speech condemned by the rule is clearly better in respect of perspicuity, brevity, and strength, than that which it recommends; and in such cases it should be adopted. In some cases, again, as in the above example, the full form is better than the elliptical. In this matter every one must be guided by his taste and judgment, avoiding equally obscurity and harshness.

10. Position.—The objective should follow the preposition; the relative 'that' is an exception.

11. Terms Omitted.—Sometimes the antecedent term of a proposition, and sometimes the subsequent, is omitted. Thus, the *antecedent*: [<sup>1</sup> say] in a word. All shall know me [*reckoning*], from the least to the greatest. The *subsequent*: There is a man I am acquainted with, —that is, with whom I am acquainted.

12. Objectives of 'Time,' &c.—(1) Nouns denoting TIME, VALUE, WEIGHT, or MEASURE, are commonly put in the objective case, without a governing word,—after intransitive verbs, and adjectives; as, He was absent six months last year. Cowards die many times before their death. A child two years old. It cost a shilling. It is not worth a cent. It weighs a pound. The wall is six feet high, and two feet thick.

(2) This may be called the objective of *time, value, weight, &c.*, as the case may be.

(3) Nouns denoting time 'when,' in a general or indefinite way are put in the 'objective;' as, He came last week. But nouns denoting the time 'when,' definitely or with precision, generally have the preposition expressed; as, 'He came last week, on Wednesday, in the evening.'

#### Objectives after Adjectives.

13.—(1) A few adjectives and their adverbs, such as, 'like,' 'near,' 'next,' 'nigh,' 'worth,' are followed by an 'objective' case; as,

'And earthly power doth then shew *likest* God's, (*power*)  
When mercy seasons *justice*.'—*Shak.*

'Him there they found  
Squat like a toad.'—*Milton*.

'That like Pomona's arbor smiled.'—*Milton*.

(2) This is, in the case of 'like,' a remnant of the Dative Case of the Anglo-Saxon.

### THE ADJECTIVE.

**RULE IX.**—An Adjective limits or qualifies a noun, or its equivalent; as, *A truthful person* is always respected.

1. What an Adjective may qualify.—An adjective may qualify 'nouns,' 'pronouns,' 'infinitives,' or 'noun sentences;' as,

'No worldly enjoyments are adequate to the high desires of an immortal spirit.'—*Blair*.

*They* returned to their own country, full of the discoveries they had made.

'To err is human.'—*Pope*.

'Tis true *this god* did shake.'—*Shak*.

2. How Used.—Adjectives denoting one, limit nouns in the singular; adjectives denoting more than one, limit nouns in the plural; as, *This man*; *these men*; *six feet*.

(1) Adjectives denoting one are the ordinals *first, second, third, &c., last*—*this, that*—*one, each, every, either, neither, much*, and its comparative *more*—*all*; denoting quantity, *enough, whole*.

(2) Adjectives denoting more than one, are all cardinal numbers above *one*—*few, many*, with its comparative *more*—*all*;—denoting number, *both, several*, and *enow*. This last is nearly obsolete.

3. Idiomatic Forms.—Sometimes adjectives that generally qualify singular nouns, are found with a plural noun; the whole may be regarded as one aggregate; as, *The first two weeks. Every ten miles. The last days of summer. 'This many summers.'*—*Shak*. Also adjectives that usually qualify plural nouns, are found with a noun in the singular; as,

'A thousand horse and none to ride.'—*Byron*.

'Full many a flower is born to blush unseen.'—*Gray*.

Full many a league they rode.

Trench considers the 'a' a corruption of 'of.'

4. Adjectives Used as Nouns.—(1) 'Qualifying' adjectives preceded by the 'limiting' adjective 'the' have the force of abstract nouns, if the idea expressed is singular; as, *Longinus on the Sublime. 'The perception of the ridiculous does not necessarily imply bitterness.'*—*Hare*.

(2) If the idea conveyed is plural, the adjective then has the force of a common or concrete noun; as,

The *rich* and the *poor* meet together.

‘His purpose was to infuse literary curiosity by gentle and unsuspected conveyance into the *gay*, the *idle*, and the *wealthy*.’—*Johnson*.

An abstract idea is also expressed by an adjective used indefinitely after an ‘infinitive mood;’ as, To be *good* is to be *happy*. Being *good* is better than being *great*.

5. Adjective in Predicate.—(1) The adjective is not unfrequently found forming a part of the predicate of a sentence, and is used when it is our intention to express rather the quality of the agent as seen in or after the act, than the quality of the act itself; as, This *fruit* tastes *bitter*. The *wind* blows *cold*. The *rose* smells *sweet*. She looked *beautiful*.

‘*Uneasy* lies the head that wears a crown.’—*Shak.*

— ‘A yellow atmosphere

Lay *rich* and *dusky* in the shaded streets.’—*Willis*.

‘They *sportive* wheel, or sailing down the stream,  
Are snatched immediate by the quick-eyed trout.’—*Thomson*.

(2) This use of the predicative adjective is very frequent with intransitive verbs, such as, ‘become,’ ‘look,’ ‘seem,’ ‘feel,’ &c., and expresses an attribute asserted to pertain to the subject in the manner indicated by the predicate. It is also found with ‘active’ and ‘passive’ verbs, and then expresses an attribute asserted to become the property of the object in the manner signified by the predicate. The difference may be thus illustrated: ‘The weather *grows cold*,’ here the attribute ‘cold’ is asserted to pertain to the subject ‘weather’ in the manner expressed by ‘growing.’ ‘They call *him happy*,’ here the quality of ‘happy’ is asserted to become the property of ‘him’ in the manner expressed by ‘calling.’ The adjective ‘complementary of the predicate’ must be carefully distinguished from the ‘descriptive’ adjective.

(3) Adjectives thus used are sometimes called ‘adverbial adjectives,’ but they should rather be considered as ‘adjectives used adverbially.’ When we wish to express manner, we use a word adverbially; when we desire to express quality, we use the same word as an adjective, even though connected with a verb. This use of the adjective, however, does not justify the use of an ‘adjective’ as the modifier of another ‘adjective.’

6. Participles Used as Adjectives.—When participles are used as adjectives, they retain the form, but not the government of the participle; as, The man that is most sparing *of* his words is often the most deserving *of* attention.

## Comparative and Superlative.

7. Comparative, when Used.—When one object is compared with one other of the *same class*, or with more than one of a different class, individually, or in the aggregate, the comparative is used; as, James is the *weaker* of the two. He is *taller* than his father. He is *taller* than any of his brothers.

8. Superlative, when Used.—When one object is compared with more than one of the *same class*, the superlative is used, and commonly has 'the' prefixed; as, John is *the tallest* amongst us; he is *the best* scholar in a class of ten; he is *the most diligent* of them all.

9. Use, when more than two Objects are Compared.—In the use of the comparative and the superlative, when more than two objects are compared, the following distinction should be carefully observed, viz.:—

(1) When the comparative is used, the latter term of comparison must always *exclude* the former: thus, Eve was fairer than any of her daughters; Russia is larger than any *other* country in Europe; China has a greater population than any nation of Europe, or, than any *other* nation on the globe. Thus used, the comparative requires 'than' after it.

(2) When the superlative is used, the latter term of comparison must always *include* the former; as, Russia is the largest country in Europe; China has the greatest population of any nation on the globe.

10. Double Comparatives and Superlatives.—These are sometimes met with in old writers; for instance, 'This was the *most unkindest* cut of all.'—*Shak.* Their use is to be avoided, as also the use of 'adverbs of degree' before adjectives which are not properly susceptible of comparison. The double comparative 'lesser,' however, is sanctioned by good authority; as, '*Lesser Asia.*' '*Like lesser streams.*'—*Coleridge.* 'Greater or *lesser* degrees of complexity.'—*Burke.*

## 'A,' 'An,' and 'The.'

11. Prefixed to Nouns.—(1) When prefixed to proper nouns, 'a' and 'the' indicate likeness of character; as, He is *a* perfect *Samson*. He is *the Demosthenes* of the age. He is *the Machiavelli* of modern Italy. 'The' prefixed to names of 'places' or of 'institutions' indicates a profession; as, 'Love rules *the camp, the court, the grove.*'—*Scott.* He is a member of *the bar*.

(2) 'The' is sometimes used before a singular noun, to particularize a species or class, without specifying any individual under it; as, *the oak, the rose, the horse, the raven*, meaning, not any particular

*oak*, *rose*, *horse*, or *raven*, but the class so called in a general sense. In such cases, whether the noun is used to denote a class or individual, can be determined only by the sense, as in the following examples: *The oak* produces acorns. *The oak* was struck by lightning. *The horse* is a noble animal. *The horse* ran away. *The lion* shall eat straw like *the ox*. *The lion* tore *the ox* in pieces. *The night* is the time for repose. *The night* was dark.

12. 'A' Prefixed to certain Nouns.—The article is generally omitted before *proper names*, *abstract nouns*, and names of *virtues*, *vices*, *arts*, *sciences*, &c., when not restricted, and such other nouns as are of themselves so manifestly definite as not to require it; as, *Christmas* is in *December*. *Logic* and *mathematics* are important studies. *Truth* is mighty. Still certain proper names, and names used in a certain way, have the articles prefixed; as, *The Alps*. *The Rhine*. *The Azores*.

13. 'A' with Plural Numerals.—'A' or 'an' is sometimes put before the adjectives *few*, *hundred*, *thousand*, followed by a plural noun; as, *A few men*. *A hundred acres*. *A thousand miles*. In such cases the adjective and noun may be considered as a compound term, expressing *one* aggregate, and having the construction of a collective noun.

14. One Noun qualified by several Adjectives.—(1) When two or more adjectives belong to the *same* noun, the article of the noun is put with the first adjective, but not with the rest; as, *A red and white rose*,—that is, *one* rose, partly *red* and partly *white*. *The wisest, greatest, meanest of mankind*.

(2) When two or more adjectives belong each to a *different* object of the same name, the article of the noun is put with each adjective; as, *A red and a white rose*, = *A red rose* and *a white rose*,—that is, *two* roses, *one* red and the *other* white.

(3) Sometimes, however, the article is repeated for the sake of emphasis, or to call attention to the qualities expressed by the adjectives; as, 'I returned *a* sadder and *a* wiser man.'—*Coleridge*. 'They are singled out from their fellows as *the* kind, *the* amiable, *the* sweet-natured, *the* upright.'—*Chalmers*.

(4) When the adjectives cannot be considered as describing *one* and the *same* thing, the article must be repeated if the noun is in the *singular*, or it must precede the first adjective only if the noun is in the *plural*; as, *The third and the fifth chapter*, or *the third and fifth chapters*.

15. Use of Article, with two or more Epithets.—(1) So, also, when two or more epithets follow a noun, if both designate the same person,



the article precedes the first only. If they designate different persons, the article must precede each; thus, 'Johnson, the bookseller and stationer,' means *one* man who is both a bookseller and a stationer; but 'Johnson the *bookseller*, and *the* stationer,' means two men, one a bookseller named Johnson, and the other a stationer, not named.

(2) When two nouns after a word implying comparison, refer to the same person or thing, the last *must want* the article; as, *He* is a better soldier than statesman. But when they refer to two different persons, the last *must have* the article; as, *He* is a better soldier than a statesmen [would be].

16. 'A' with the Adjectives 'few' and 'little.'—The article 'a' before the adjectives 'few' and 'little,' renders the meaning positive; as, *A* few men can do that. He deserves a little credit. But without the article the meaning is negative; as, *Few* men can do that. He deserves *little* credit.

17. 'The' Prefixed to Adjectives.—(1) This adjective prefixed to another without the noun which it qualifies, gives it the force of either a class noun or an abstract noun; as,

'Then the forms of the *departed*  
Enter at the open door.'—*Longfellow*.

'Idolatry is the worship of *the visible*.'—*Hare*.

In constructions like that in the first example the word is generally plural, but sometimes it is singular; as, '*The righteous* is more excellent than his neighbor.' (RULE IX., 4.)

(2) It is placed before adjectives in the superlative degree, when comparison is implied; as, Gold is *the* most precious of the metals. But when comparison is not implied, the superlative is either without an article, or has 'a' or 'an' preceding it; as, A most excellent man.

(3) It is sometimes put intensively before adjectives and adverbs in the comparative degree; as, *The higher* the mountain, *the colder* its top. *The faster* he goes, *the sooner* he stops. Thus used it performs the function of an *adverb*. In such instances its origin is to be traced to the 'ablative' of the Saxon demonstrative. Compare Latin '*quo plus, eo melius*,' '*the more, the better*.' In analysis the former part of the sentence must be analyzed as a subordinate sentence (Adv. of manner) under the subdivision of Relation.

18. The Article with Nouns in the same Construction.—(1) When several nouns are connected in the same construction, the article is commonly expressed with the first, and understood to the rest; as, *The* men, women, and children, are expected. But when emphasis,



or a different form of the article is required, the article is prefixed to each; as, The men, the women, and the children, are expected. A horse, or an ass.

(2) But when several nouns in the same construction are disjunctively connected, the article must be repeated; as, The men, or the women, or the children, are expected.

19. Position of the Adjective.—The position of the adjective in a sentence is either before or after its noun. Its general position, when one adjective is used, is before the noun, but it is found after it in the following cases:—

(1) In poetry; as,

‘Like forms and landscapes *magical* they lay.’—*Willis*.

‘Shadows *dark* and sunlight *sheen*,  
Alternate come and go.’—*Longfellow*.

(2) When other words depend on the adjective; as, A man sick of the palsy. A pole ten feet long.

(3) When the adjective is predicated of the substantive; as, God is good. We are happy. He who is good is happy. He looks feeble. To play is pleasant. That he should fail is strange.

(4) When the adjective is an enlargement of the object of the verb; as, Extravagance makes a man poor. ‘God made thee perfect, not immutable.’—*Milton*.

20. Position, Divided.—When several adjectives qualify one noun, they sometimes precede it; sometimes they follow, especially when any one of them is enlarged; sometimes one precedes and another follows; as, ‘Willing to support the just measures of government, but determined to observe the conduct of the minister with suspicion, he would oppose the violence of faction.’—*Junius*.

‘The great cry that rises from all manufacturing cities, louder than their furnace blast, is that we manufacture everything there except men.’—*Ruskin*.

21. Ordinal and Cardinal.—The position of these two kinds of adjectives with respect to each other, gives us, as it were, two different statements. This may be illustrated by an example. If we say, ‘The first two boys,’ it implies that we are taking the two boys who stand nearest the head of the same class; but if we say, ‘The two first boys,’ it implies that there are two classes, and that we have selected the first boy from each class. Respectable authorities, however, can be quoted for placing the ordinal first.

22. With Two Nouns.—When an adjective qualifies two or more substantives, connected by *and*, it is usually expressed before two

first, and understood to the rest; as, A man of *great wisdom and moderation*.

23. Choice of Position.—Adjectives should be placed as near as possible to their substantives, and so that it may be certain to what noun they belong; thus, A new pair of shoes—A fine field of corn.—A good glass of wine, should be, A pair of new shoes—A field of fine corn—A glass of good wine, because the adjectives qualify *shoes, corn, wine*, and not *pair, field, glass*. When ambiguity cannot otherwise be avoided, the use of the hyphen might be resorted to with advantage; thus, A *good-man's* coat—A *good man's-coat*.

### THE PRONOUN.

RULE X.—A Pronoun must agree with the noun for which it stands (its 'antecedent') in Person, Gender, and Number; as, A tree is known by *its* fruit.

1. Pronoun referring to Two or more Words.—(1) When a pronoun refers to two or more words taken together, and of different persons, it becomes plural, and prefers the first person to the second, and the second to the third; as, *John* and *you* and *I* will do *our* duty.

(2) When a pronoun refers to two or more words in the singular taken separately, or to one of them exclusively, it must be singular; as, A clock or a watch moves merely as *it* is moved.

(3) But if either of the words referred to is plural, the pronoun must be plural also; as, Neither he nor *they* trouble *themselves*. Distributives are always of the third person singular; as, *Every* one must judge of *his* own feelings. Each book *and* each paper is in *its* place.

(4) If the same subject is described by two nouns, the pronoun is singular; as, This great writer and eminent statesman died in *his* sixty-eighth year.

(5) When two antecedents, connected by 'and,' are emphatically distinguished or contrasted, they belong to different sentences, and (if singular) do not require a plural pronoun; as, The butler and not the baker was restored to *his* office. The captain and not the lieutenant was removed from *his* office.

2. The Pronoun for Collective Nouns.—(1) A pronoun referring to a collective noun in the singular, expressing many as one whole, should be in the neuter singular; but when the noun expresses many as individuals, the pronoun should be plural; as, The *army* proceeded on *its* march. The *court* were divided in *their* opinion. A civilized

people has no right to violate *its* solemn obligations. (2) The plural pronoun seems to be used when the remark connected with the pronoun is true rather of the *individual* members than of the collective *whole*.

3. Gender of Pronoun in Certain Cases.—(1) When singular nouns of different genders are taken separately, they are represented by a repetition of the pronouns of the corresponding genders. This arises from the fact that there is not in the singular number a third personal pronoun common gender; thus, If any *man* or *woman* shall violate *his* or *her* pledge, *he* or *she* shall pay a fine. The use of the plural pronoun in such cases, though sometimes used, is improper; as, If any man or woman shall violate *their* pledge, &c.

(2) Pronouns referring to singular nouns or other words, of the common gender, taken in a general sense, are commonly masculine; as, A parent should love *his* child. Every person has *his* faults. No one should commend *himself*. The want of a singular personal pronoun, common gender, is felt also in this construction.

4. A Singular Noun, with Plural Pronoun.—A singular noun after the phrase, 'many a,' may take a pronoun in the plural, when the remark is true of the whole; as,

'In Hawick twinkled *many a* light,  
Behind him soon *they* set in night.'—*Scott*.

'But yesterday I saw *many a* brave warrior, in all the pomp and circumstance of war, marching to the battle field. Where are *they* now?'

5. Pronouns to be used in Personification.—Pronouns representing nouns personified, take the gender of the noun as a person; as, '*Night*, sable goddess, from *her* ebon throne.' But pronouns representing nouns taken metaphorically, agree with them in their literal sense; as, Pitt was the *pillar* which in *its* strength upheld the state.

6. 'You' and 'We.'—(1) The former pronoun, the nominative form of which is also 'ye,' is used with reference to either a singular or a plural noun, and is always followed by a plural verb; the use of a singular verb is incorrect. This pronoun is used by way of respect to the person addressed, as the third personal pronoun singular is used in German, Spanish, and Portuguese. (2) In the same way 'We' is used by monarchs, reviewers, and authors, instead of 'I,' and is always followed by a plural verb.

7. 'Either' and 'Neither,' &c.—These two words, which are sometimes 'adjectives' and sometimes 'pronouns,' refer properly to one of two, thus being 'distributive' they are singular. 'Any,' and 'none,' or 'no,' refer to more than two.

8. 'Each' and 'Every.'—These pronouns refer to one of many: the first *restrictively*, the second *universally*. 'Each' properly signifies 'one of two,' and differs from 'either' in this way, that it signifies two taken *separately*, while 'either' signifies two taken *alternately*.

9. 'This' and 'That.'—The first of these pronouns refers to something near the speaker; the latter, to something remote; as, This is Milton; that is Burke. Sometimes they simply represent objects introduced into the narrative; as, 'When the Gentiles heard *this*, they were glad.' Whoever told you *that* was mistaken. When the reference is to two things already introduced, 'this' refers to the *last* named, 'that' to the first; as, Virtue and vice are contrary to each other; *that* ennobles the mind, *this* debases it. They both may refer to something *to be named*; as, 'To be, or not to be: *that* is the question.' Of *this* I am certain, that he is innocent. We sometimes find 'that' after prepositions and other parts of speech; it may then be considered as in apposition with the sentence following, or an ellipsis may be supposed, and the noun sentence introduced by the conjunction 'that' may be placed in apposition with it; as,

'When *that* the poor have cried Cæsar wept.'—*Shak.*

'If *that* he be a dog, beware his fangs'—*Shak.*

'After *that* I was turned, I repented.'—*Bible.*

10. 'Some,' 'Whole,' &c.—'Some' is used either with or without a noun. Without a noun it is plural. 'Whole' which refers to the component parts of a single body, is singular; 'all' is plural or collective. 'Less' (in quantity) is singular; 'fewer' (in number) is plural.

11. Change of Form, when Incorrect.—It is improper, in the progress of a sentence, to denote the same person by pronouns of different numbers or forms; as, I labored long to make *thee* happy, and now *you* reward me by ingratitude. It should be 'to make *you* happy,' or '*thou* rewardest.'

12. Ambiguity, how Avoided.—In the use of pronouns, when it would be uncertain to which of two or more antecedent words a pronoun refers, the ambiguity may be avoided by repeating the noun, instead of using the pronoun, or by changing the form of the sentence; thus, When we see the beautiful variety of color in the rainbow, we are led to consider *its* cause; better, the cause of *that* variety.

#### The Relative Pronoun.

13. Difference of Application.—(1) 'Who' is applied to *persons*, to *things personified*, and to *collective nouns in the plural*; as, The man *who*—The fox *who* had never seen a lion—The people *who* were present were dissatisfied.

(2) 'Which' is applied to (a) *things* and *inferior animals*,—sometimes to children, to persons in asking questions, and to collective nouns in the singular implying unity.

(b) It is applied to a noun denoting a person, when the character, or the name merely as a word, is referred to; as, He is a good *writer*, *which* is all he professes to be. That was the work of *Herod*, *which* is but another name for cruelty.

(c) In the translation of the Bible 'which' is applied to persons with less of personal reference than 'who' implies: as, 'Our Father *which* art in heaven.'

14. 'That.'—(1) Besides the examples of the use of 'that,' as given under the 'Relative Pronoun,' (Secs. 90, 91,) it may be observed that this pronoun is used when the gender of the noun is doubtful; as, He said to the little child *that* was placed in the midst. (2) This relative does not admit of a preposition before it. After expressions of time it often dispenses entirely with the preposition; sometimes the relative is omitted entirely; as, 'On the day *that* thou eatest thereof thou shalt surely die.'

15. Omission of Relative.—(1) The relative in the objective case is often omitted; as, Here is the book I promised you. The relative in the nominative case is hardly ever omitted except in poetry; as,

'In this, 'tis God directs; in that, 'tis man.'—*Pope*.

'He is a friend runs out into a storm  
To shake a hand with us.'—*Knives*.

(2) Though the relative is omitted, if it depends upon a preposition connected with a verb, the preposition must be retained; as,

'Had I but served my God with half the zeal  
I served my king (with), He would not in mine age  
Have left me naked to mine enemies.'—*Shak*.

(3) Sometimes the antecedent is attracted into the same case as the omitted relative; as,

'*Him* (i. e., he, whom) I accuse  
The city gates by this hath entered.'—*Shak*.

16. Omission of Antecedent.—The antecedent is sometimes omitted both in prose and in poetry, but especially the latter; as, 'There are indeed who seem disposed to extend his authority much farther.'—*Jun. poet.*

Who lives to nature rarely can be poor.  
Who lives to fancy never can be rich.

17. In the following example both antecedent and relative seem to be omitted:

'Some haunted by the ghosts they have deposed.'—*Shak*.



18. The Negative Relative. — 'But' has frequently the force of a relative and a negative; as,

'There's not the smallest orb which thou beholdest,  
But in his motion like an angel sings.'—*Shak.*

'And not a wife *but* wail'd a lord, a child *but* mourn'd a sire.'—*Bulwer.*

19. The Relatives as Connectives.—As explained under Relative Pronouns, and in Sec. 213, 3, these words are both connective and restrictive; as co-ordinate connectives they unite sentences that are co-ordinate with each other; thus, He answered the question, *which* (and this) was quite satisfactory. As subordinate connectives they unite a subordinate sentence to a principal; as, He answered the question *which* I put to him. This 'subordinate' connection may be either explanatory or purely restrictive; in the one case being applicable to the whole class, in the other, only to a particular individual or individuals; as, At death the soul *which* is immortal (*i. e.*, every soul) leaves the body. The soul *that* sinneth (*i. e.*, a certain soul) shall die. Being connective themselves, they require no conjunction, unless relative clauses are to be connected. The proper restricting relative is 'that.'

20. Force, how Gained.—The repetition and the emphatic use of pronouns contribute greatly to the force of style; as, My son, if *thy* heart be wise, *my* heart will rejoice, even *mine*.

'These arms of *mine* shall be thy winding sheet,  
*My* heart, sweet boy, shall be *thy* sepulchre,  
For from *my* heart *thine* image ne'er shall go.'—*Shak.*

21. Position.—(1) As a general rule, pronouns come **after** the words for which they stand; sometimes, however, the order is reversed; as,

'*Who* stops to plunder at this signal hour,  
The birds shall tear *him*, and the dogs devour.'—*Pope.*

(2) The pronoun 'It' very frequently introduces a sentence.

(3) When words of different persons come together, the usual order of arrangement, in English, is to place the second person before the third, and the first person last; as, *You* and *he* and *I* are sent for. This matter concerns *you* or *him* or *me*.

This differs from the position of pronouns in the Classic languages, which considered the first as more worthy than the second or the third; so that Wolsey was a good grammarian, but a bad courtier, when he said, 'Ego et rex meus,'—'I and my king.'

(4) If two or more pronouns in one sentence differ in gender, number, or person, the reference of each will be clear; but if they agree, care must be taken that there be no confusion. As a 'general rule' the nominatives should all refer to the same person, and the objectives to the same; thus, in the following example there is great con-



**fusion:** '*They* were summoned occasionally by *their* kings, when compelled by *their* wants and by *their* fears to have recourse to *their* aid.'—*Robertson's View of Society*.

**22. Position of the Relative.**—The relative is generally placed after its antecedent.

(1) To prevent ambiguity, the relative should be placed as near its antecedent as possible, and so that there can be no uncertainty respecting the word to which it refers.

(2) In most instances the sense will be a sufficient guide in this matter; thus, They removed their wives and children in wagons covered with the skins of animals, *which* formed their simple habitations. Here the sense only can determine to which of the three words, *wagons*, *skins*, or *animals*, the relative *which* refers. But—

(3) When the antecedent cannot be determined by the sense, it should be determined by the position of the relative, which, as a general rule, should belong to the nearest antecedent. Thus—

We walked from the house to the *barn* } *which* had been erected.  
We walked to the barn from the *house* }

Here the relative *which*, as determined by its position, refers in the first sentence to *barn*, and in the second to *house*.

(4) So also when the antecedents denote the same object, the one being in the subject and the other in the predicate, the relative takes the person of the one next it; as, I am the *man who* commands you — not *command* you. If the relative refer to *I*, the words should be arranged, '*I who* command you am the man.' If the correlative consist of a noun and a pronoun in apposition, the relative usually agrees with the pronoun; as, It is *I*, your friend, *who bid* you go. But if the relative clause is directly attributive to the noun, the relative agrees with the noun; as, It is *I*, the *friend that loves* you, *who bid* you go.

### THE VERB.

**RULE XI.**—A Verb agrees with its subject nominative in Person and Number; as, *I read*, *Thou readest*, *He reads*.

**1. Singular Nominatives and Plural Verb.**—(1) A singular noun used in a plural sense has a verb in the plural; as, *Ten sail* are in sight.

(2) Two or more substantives, singular, taken together, have a verb in the plural; as, *James and John* are here.

(3) Collective nouns take a plural when the idea of plurality is prominent; as, *The College of Cardinals* elect the Pope.

(4) Sometimes the two usages are combined in the same sentence.

2. The Nominative followed by 'With.'—(1) A singular nominative and an objective connected by 'with,' sometimes have a plural verb; as, *The ship with the crew were lost.* This construction is incorrect, and should not be imitated. A mere adjunct of a substantive does not change its number or construction. Either, then, the verb should be singular, *The ship with the crew was lost;* or, if the second substantive is considered as belonging to the subject, it should be connected by 'and;' as, *The ship and the crew were lost.*

3. Nouns Connected by 'And' with Singular Verb.—(1) When substantives connected by 'and' denote *one* person or thing, the verb is singular; as, *Why is dust and ashes proud? 'The saint, the father, and the husband prays.'*—*Burns.* 'Wherein doth sit the fear and dread of kings.'—*Shak.* In the same way we may explain the expression 'Two and two is four'—'Two and two' being a kind of 'complex idea.'

(2) Singular nouns, preceded by 'each,' 'every,' 'no,' though connected by 'and,' have the verb in the singular; as, *Each book and each paper was arranged*—*Every paper and every book was arranged*—*No book and no paper was arranged.*

(3) If the two nominatives are emphatically distinguished, though they are joined by 'and,' yet they have a singular verb, each nominative belonging to a separate sentence; as, 'Somewhat, and in many cases, a great deal is put upon us.'—*Butler's Analogy.*

(4) When a verb, having several nominatives connected by 'and' is placed *after* the first, it agrees with that, and is understood to the rest; as,

'Forth in the pleasing spring  
Thy beauty walks, thy tenderness and love.'—*Thompson.*

(5) Sometimes when the nominatives follow the verb, the verb agrees with the first, and is understood to the rest; as,

'Ah! then and there *was* hurrying to and fro,  
And gathering tears and tremblings of distress.'—*Byron.*

(6) When the substantives connected are of different *persons*, the verb in the plural prefers the first to the second, and the second to the third. This can be perceived only in the pronoun.

4. Singular Substantives taken Separately.—(1) Two or more substantives singular, taken separately, or one to the exclusion of the rest, have a verb in the singular; as,

*James or John attends*—Neither James nor John *attends.*

*John and not [but not] James attends*—John as well as James *attends*—Not John but James *attends.*

(2) Singular nouns connected by 'nor,' sometimes have a plural verb. In that case the verb denies equally of all, and 'nor' is equivalent to 'and,' connecting the verbs, and a negative which is transferred to, and modifies the verb; as, 'Neither Moses, nor Minos, nor Solon, nor Lycurgus, were eloquent men.'—*Acton*. Moses, and Minos, and Solon, and Lycurgus, were not eloquent men,—were none of them eloquent. This construction has not been generally noticed, but it often occurs in the best writers. It will be further noticed that the predicate nominative in such a construction is in the plural number.

(3) But when two or more substantives, taken separately, are of different numbers, the verb agrees with the one next it, and the plural subject is usually placed next the verb; as, Neither the captain nor the sailors *were* saved. When two nominatives of different numbers are found in different clauses of the sentence, the verb had better be repeated; as, Neither *were* their numbers, nor *was* their destination known.

(4) When two nominatives are connected, the one affirmative and the other negative, they make two propositions, and the verb agrees with the affirmative; as,

'Our own heart, and not other men's opinions,  
Forms our true honour.'—*Coleridge*.

Not a loud voice, but strong proofs, bring conviction.

(5) When in any sentence there is an ellipsis of a noun and more than one is implied, the verb is plural; as, The second and the third Epistle of St. John contain each a single chapter.

(6) When substantives, taken separately, are of different persons, the verb agrees with the one next it; as, James or I *am* in the wrong. Either you or he *is* mistaken. I or thou *art* to blame.

[Though sentences are often formed according to this rule, yet they are generally harsh and inelegant. It is generally better to put the verb with the first substantive, and repeat it with the second; or to express the same idea by arranging the sentence differently; as, James *is* in the wrong, or I *am*; or, One of us *is* in the wrong. Either you *are* mistaken, or he *is*. I *am* to blame, or thou *art*. This remark is sometimes applicable also when the substantives are of the same person, but different in number, and requiring each a different form of the verb; as, Either the captain or the sailors *were* to blame; otherwise, Either the captain *was* to blame, or the sailors *were*.]

5. Verbs in Different Constructions.—(1) When verbs are not connected in the same construction, each verb should have its own nominative. The following sentence is wrong in this respect: The whole is produced as an illusion of the first class, and hopes it will be found worthy of patronage; it should be, either 'He *produces* the whole as an illusion,' &c., 'and hopes,' &c.; or, 'The whole is produced,' &c., 'and he hopes,' &c.; or, 'and it is hoped,' &c.

(2) When verbs are connected by 'and' or 'nor,' and refer to acts done by the same person under the same circumstances and at the same time, they must agree in mood, tense, person, and even in form ; as,

'But where is he, the pilgrim of my song?  
Methinks he *cometh* late and *tarries* (*eth*) long.'—*Byron*.

(3) If they differ in person, the mood and tense must be retained. If the tense, mood, and circumstances differ, the simplest form must be placed first ; as,

'Some *are* and *must be* greater than the rest.'—*Pope*.

6. **Tense.**—(1) When two or more verbs are connected which involve different forms of the same verb, such parts of the tenses as are not common to both must be inserted in full ; as, This dedication may serve for almost any book that *has been*, is, or shall be published.

7. **Sequence of Tense.**—(1) When one verb depends upon another, the proper succession of tenses must be attended to ; as He *tells* me that he *will*. He *promised* that he *would* do so. (2) Propositions regarded as universally true are generally put in the present tense, whatever tense precedes them ; as, Plato believed that the soul is immortal.

(3) **The Present-Perfect, when Used.**—The present-perfect, and not the present tense, should be used in connection with words denoting an extent of time continued to the present : thus, 'They *continue* with me now three days,' should be, '*have continued*,' &c. But this ought never to be used in connection with words which express past time ; thus, 'I *have formerly* mentioned his attachment to study,' should be, 'I *formerly* mentioned,' &c.

(4) **An event in past Time.**—To express an event simply as past, without relation to any other point of time than the present, or as taking place at a certain past time mentioned, the past tense is used : as, 'God created the world.'—'In the beginning God created the world.'

(5) When we wish to represent an event as past at or before a certain past time referred to, the verb must be put in the past perfect tense. Thus, when we say, 'The vessel *had arrived* at nine o'clock,' we mean, at nine o'clock the arriving of the vessel was *past*. But when we say, 'The vessel *arrived* at nine o'clock,' we mean, the arriving of the vessel was then *present*.

(6) It is always essential to the use of this tense that the event be past at the time referred to. It is proper to notice here, also, that in pointing out the time of a past event, two points or periods of time are often mentioned—the one for the purpose of *ascertaining the other*. Thus, We arrived an hour before *sunset*. Here the past-perfect is not

used, though the arriving is represented as past before a past time mentioned,—viz., *sunset*, because *sunset* is not the time referred to, but is mentioned in order to describe that time; and at the time described, the event, *arriving*, was not past, but present. If in this example we omit the word ‘hour,’ and merely say ‘*before sunset*,’ the construction will be the same. This will shew that it is correct to say, ‘Before I went to France I visited England,’ because the visiting of England is represented as present, and not past at the time indicated by the word *before*. But if the event mentioned is represented as *past* at the time indicated by the word *before*, or if the sentence is so arranged that only one point of past time is indicated at which the event referred to is past, the past-perfect must be used; as, They *had arrived* before we sailed—They arrived after we *had sailed*—I *had visited* England when we returned to America.

7. Tenses that should not be Associated.—The present and the past of the auxiliaries, *shall*, *will*, *may*, *can*, should never be associated in the same sentence; and care must be taken that the subsequent verb be expressed in the same tense with the antecedent verb; thus, I *may* or *can* do it now, if I *choose*—I *might* or *could* do it now, if I *chose*—I *shall* or *will* do it, when I *can*—I *may* do it, if I *can*—I once *could* do it, but I *would* not—I *would* have done it then, but I *could* not—I *mention* it to him, that he *may* stop if he *choose*—I *mentioned* it to him, that he *might* stop if he *chose*—I *have mentioned* it to him, that he *may* stop—I *had mentioned* it to him, that he *might* stop—I *had mentioned* it to him, that he *might have stopped had he chosen*.

(8) Past-Perfect in Dependent Clauses.—In dependent clauses the past-perfect indicative or potential is used to express an event antecedent to, but never contemporary with, or subsequent to, that expressed by a verb in the past tense in the leading clause. Thus, we can say, ‘I believed he had done it,’ but not, ‘I hoped he had done it;’ because *belief* may refer to what is past, but *hope* always refers to something future.

(9) ‘Should’ instead of ‘Ought.’—When ‘should’ is used instead of ‘ought,’ to express *present* duty, it may be followed by the present or present-perfect; as, You *should* study, that you *may* become learned.

(10) Present, with the force of a Future.—The indicative present is frequently used after the words *when*, *till*, *before*, *as soon as*, *after*, to express the relative time of a future action; as, When he *comes* he will be welcome. When placed before the *present-perfect indicative*, these words denote the completion of a future action or event; as, He will never be better *till* he *has felt* the pangs of poverty.

(11) Tenses of the Infinitive.—A verb in the infinitive mood must be in the present tense, when it expresses what is contemporary,



point of time, with its governing verb, or subsequent to it; as, He appeared *to be* a man of letters. The apostles were determined *to preach* the Gospel. Hence, verbs denoting *hope, desire, intention, or command*, must be followed by the present infinitive, and not by the perfect, unless the act spoken of was regarded as completed before the time expressed by the governing word; as, I hoped *to have seen* you before the meeting. Such forms generally imply a supposition or intention not realized.

(12) But the perfect infinitive must be used to express what is antecedent to the time of the governing verb; as, Romulus is said *to have founded* Rome.

### The Subjunctive Mood.

8. —(1) The subjunctive mood is used in complex sentences in the dependent clauses, when both indecision or doubt and futurity are implied; as, If he *continue* to study he will improve.

(2) When, however, certainty or decision, and not futurity, is implied, the indicative is used; as, If he *has* money he keeps it.

———— ‘If *there’s* a hereafter,  
Then must it be an awful thing to die.’—*Blair*.

(3) Indecision or doubt is usually expressed by the connectives, *if, though, unless, except, whether, &c.*; but whether futurity is implied or not, must be gathered from the context. In general, when the sense is the same, with *shall, will, or should*, prefixed to the verb, as without it, the subjunctive may be used; otherwise, not. Thus, in the preceding example, ‘If he continue,’ and, ‘If he shall continue,’ mean the same thing. The particles ‘*save*’ and ‘*except*,’ which are now used as ‘prepositions,’ being originally ‘imperatives,’ were frequently used to introduce subordinate sentences.

(4) Sometimes the conditional clause is put as a question, or as an imperative; sometimes it is introduced by ‘*were*,’ or ‘*had*,’ or ‘*would*,’ and sometimes it is omitted altogether; as,

*Prove* that, and I will submit.  
‘*Would* I describe a preacher such as Paul,  
*Were* he on earth, would hear, approve, and own,  
Paul should himself direct me.’—*Cowper*.

‘How else should I have known it,—i. e., if I had not heard you say it.’—*Burke*.

If it be a preventing conditional clause, it is introduced by ‘*but that*,’ as,

———— ‘Who would fardels bear,  
To grunt and sweat under a weary life,  
*But that* the dread of something after death  
\* \* \* \* puzzles the will.’—*Shak*.

\* *But that* grief keep me waking, I should sleep.’—*Marlowe*.



Sometimes the clause is introduced by 'but for,' 'were it not for,' 'were it not that.' All of these can be resolved into clauses introduced by 'if.'

(5) The principal clause is put in the indicative or the imperative after the present subjunctive; and in the potential after the past; as,

'For if the Jew *do cut* but deep enough,  
I'll *pay* it presently with all my heart.'—*Shak.*

'If 'twere done, when 'tis done, then 'twere (*i. e., would be*) well  
It were done quickly.'—*Shak.*

(6) 'Lest' and 'that,' annexed to a command, require the subjunctive mood; as, 'Love not sleep, lest thou *come* to poverty.' 'Take heed that thou *speak* not to Jacob, either good or bad.' And sometimes without a command; as, 'They shall bear thee up, lest thou *dash* thy foot against a stone.' 'Is not this the fast that I have chosen—that thou *bring* the poor to thy house?'

(7) 'If,' with 'but' following it, when futurity is denoted, requires the subjunctive mood; as, 'If he *do* but touch the hills, they shall smoke.' But when future time is not implied, the indicative is used; as, If he *does* but whisper, every word is heard distinctly.

(8) The subjunctive mood is used to express a wish or desire; as, I wish I *were* at home. O, that he *were* wise!

(9) A supposition or wish, implying a present denial of the thing supposed or desired, is expressed by the past subjunctive; as, 'If my kingdom *were* of this world, then would my servants fight.' (Sec. 157, 3.)

### The Infinitive Mood.

9.—(1) The infinitive mood has no nominative, but has its 'subject' in the objective case, sometimes preceded by 'for;' as, '*For a man* to be proud of his learning is the greatest ignorance.'

(2) In many sentences the subject of the infinitive resembles the direct, and the infinitive itself the indirect object of the preceding verb. Hence, when the verb is changed into the passive form, the objective after the verb (which is also the subject of the infinitive) becomes the nominative to the verb, and the infinitive remains after it, like the indirect object; thus, I desired *him* to go.—*Passive*, He was desired to go.

### Its Position.

1. As the Subject of a Verb.—It may be the subject of a verb; as, *To play* is pleasant. Sometimes, for emphasis, it is placed (1) before the verb, and sometimes (2) after it, with the form 'it is,' or something equivalent, introducing the sentence; as,

(1) 'Weep I cannot,  
But my heart bleeds.'—*Shak.*

(2) 'Tis mad idolatry  
*To make* the science greater than the God.'—*Shak.*

2. As the Object.—(1) It may stand as the object or the complement of another verb; as, It is vain for us to expect forgiveness if we refuse to *exercise* a forgiving temper. They seem to *study*.

(2) Verbs which take the infinitive as their object, are transitive verbs in the active voice; and the infinitive, either (1) alone, or (2) modified by other words, is equivalent to the objective case. Verbs which take the infinitive as their complement, (3) that is, in order to *fill out* or complete, as it were, the idea intended, are intransitive or passive verbs, which form a sort of modified copula between their subject and the infinitive following; as, (1) Boys love to *play* (obj.) (2) They thought to *make themselves rich* (obj.) (3) They seem to *study* (nom. comp.) This objective infinitive is generally found after verbs that express feeling or acts of the mind; as, 'To wish,' 'to promise,' &c.

3. After Nouns, Adjectives.—The infinitive is found after nouns and adjectives; as, A desire to *learn*. He has a heart to *pity*, and a hand to *help*. The *slowest* to *promise* is often the *surest* to *perform*. He is anxious to *succeed* in his enterprise.

4. In Apposition.—The infinitive may be placed in apposition with a noun; as, Spare, spare your friend the task to *read*, to *nod*, to *scoff*, to *condemn*.

5. With the Verb 'to be.'—(1) The infinitive active is used with some forms of the verb 'to be,' 'to have,' to express what is settled to be done; as, He *is* to *start* to-morrow. Men *have* to *gain* their bread by the sweat of their brow. Sometimes it is simply an equivalent expression to that which precedes; as, To obey *is* to *enjoy*.

(2) Similarly the passive infinitive is used to express what is settled to be done, may be or must be done; as, He *is* to *be married*. The dictates of conscience *are* always to *be treated* with respect.

6. The Gerundial Infinitive.—(1) The form ('ing') of this infinitive is governed by a preposition. If it governs a case, it is a verb, and does not admit of the distinguishing adjective ('the'); if this adjective is inserted, the verb has the force of a noun, and requires 'of' after it; as, By *observing* these rules carefully, mistakes may be avoided; or, By *the* careful *observing of*, &c.

(2) These forms sometimes Equivalent, sometimes not.—These two forms, as in the last example, are sometimes equivalent, and sometimes both are found, though not elegantly, in the same sentence; as, Poverty turns our thoughts too much upon *the supplying of* our wants; and riches upon *enjoying* our superfluities. When the noun after the verb is the object of the verb, the infinitive form should be used; when it represents the agent, the other form is correct; as, The Court spent the day in *hearing* the witness. It was said in *the hearing of* the witness.

(3) This form of the infinitive is frequently preceded by a noun in the 'possessive' case; as, *Much depends upon the pupil's composing frequently.*

(4) This form of the 'gerundial infinitive,' or its representative the ordinary infinitive, with 'to,' corresponds to the A.S. form ending in 'anne,' or 'enne,' with 'to' prefixed. It is used to express the purpose, end, or design of the preceding act. It may be found after nouns, adjectives, intransitive and passive verbs; as, *It is high time to awake out of sleep. Apt to teach. And fools who came to scoff, remained to pray.*

(5) Sometimes, and especially in Scripture, we find the preposition 'for' inserted along with 'to;' as, 'What went ye out *for* to see?' In modern English it is retained with the form 'ing;' as, *Well adapted for building.*

7. Sign Omitted.--(1) 'To,' the sign of the infinitive, is not used after the verbs 'bid,' 'dare,' (intrans.) 'need,' (used as an auxiliary.) 'make,' 'see,' 'hear,' 'feel,' and 'let,' in the active voice, nor after 'let' in the passive; as, *I saw him do it. You need not go.*

(2) To this rule there are some exceptions. As it relates only to euphony and usage, 'to' may be inserted when harshness will not thereby be produced; thus, *Conscious that his opinions need to be disguised. In poetry the metre sometimes requires the insertion of 'to;' as,*

‘Thou hast dared  
To tell me what I durst not tell.’—*Dryden.*  
‘Vie a monster of so frightful mien,  
That to be hated needs but to be seen.’—*Pope.*

(3) For the same reason, (euphony,) 'to' is sometimes omitted after the verbs 'perceive,' 'behold,' 'observe,' 'have,' and 'know.'

(4) When several infinitives come together in the same construction, the sign 'to' expressed with the first, is sometimes omitted with those that follow; thus, *It is better to be a king and die, than to live and be a prince. This should never be done when either harshness or obscurity would be the result.*

(5) 'To,' the sign of the infinitive, should never be used for the infinitive itself; thus, 'I have not written, and I do not intend *to*,' is a colloquial vulgarism for, 'I have not written, and I do not intend *to write*,' or '*to do so*.'

8. The Infinitive after 'Than,' &c.—In comparisons, the infinitive 'good' is put after 'so as' 'too,' or 'than;' as, *Be so good as to read this letter. Too old to learn. Wiser than to undertake it. Some consider this construction as elliptical, and the infinitive as depending on a word understood. The latter example may be thus expanded,*

'He is wiser than to undertake it would be wise,' or, 'He is wiser than that he should undertake it;' either way is sufficiently awkward.

9. Other Uses of the Infinitive.—(1) Reason assigned.—The infinitive is sometimes used to assign, in an abridged form, the reason of that which goes before; as, Base coward that thou art! *to flee!* Ungrateful man! *to waste* my fortune, *rob* me of my peace, &c. Must not one sigh *to reflect* on so grave a subject.

(2) Absolute.—The infinitive is sometimes put absolutely, without a governing word; as, *To say* the truth, I was in fault. *Taking* them as a whole, they are a fair sample. The 'imperative' is used in the same way; as,

'Take him for all in all,  
We ne'er shall see his like again.'—*Shak.*

For analysis, see Sec. 225, 6.

(3) Omitted.—The infinitive is sometimes omitted; as, I consider him [*to be*] an honest man.

### Participles.

1. Their Force.—In force they are 'verbs,' but in construction they are 'adjectives.' They resemble 'adjectives' in expressing (1) an attribute without formally asserting it, but differ from them in (2) expressing 'time;' as, (1) An *amusing* person.—(2) He, *watching* the coming storm, prepared to meet it. *Having slept* during the night, the traveller proceeded on his way.

'Toiling, rejoicing, sorrowing,  
Onward thro' life he goes.'

2. As a Governing Word.—The participles often require other words to complete the sense, and are therefore followed (as verbs) by the 'objective case;' and they may stand either before or after their nouns; as, '*Leaning* my head upon my hand, I began to figure to myself the miseries of confinement.'—*Sterne.*

'For freedom's battle once begun,  
*Bequeath'd* by bleeding sire to son.  
*Tho' baffled* oft is ever won.'—*Byron.*

3. Comparison.—From their adjectival nature they can be compared, when they describe qualities, not acts; as, It was a *most exciting scene*.

RULE XII.—A transitive verb, in the active voice, is followed by the objective case; as, We love *him*. He loves *us*.

RULE XIII.—The predicate substantive, after a verb, is put in the same case as the subject before it; as, It is *he*. She walks a *queen*. I took it to be *him*.

1. **After a Verb.**—It will be noted that this describes the order of the sense, rather than the actual place of the noun. (Par. 5)

2. **Case of Predicate Substantive.**—As the subject of a verb can be only in the nominative or objective, the predicate substantive can be only in the nominative or objective.

3. **The Copula.**—Any verb may be the copula between the 'subject' and the 'predicate' substantive, except a transitive verb in the active voice. But those most commonly used in this way are the verbs 'to be,' 'to become,' 'to seem,' 'to appear,' intransitive verbs of 'motion,' 'position,' &c., and passive verbs of 'calling,' 'naming,' 'choosing,' &c.

4. **What it may be.**—The predicate substantive after a verb may be anything that can be the subject of a verb. RULE I., 1.

5. **Its Position.**—(1) For the position of the 'Predicate Nominative,' see RULE II., 4.

(2) Care should be taken to observe that the proper case is used in the predicate. Mistakes most frequently occur in translations from the dead languages, especially in the case of the 'infinitive' which has its subject in the 'accusative,' corresponding to our 'objective.' Thus the translation, '*Whom* do men say *I* am,' is incorrect; it should be, '*Who*,' &c. This caution is especially necessary in ordinary conversation; thus we frequently hear such expressions as, '*Who* do you think *I* saw to-day?' this should be '*Whom*,' &c.

### THE ADVERB.

**RULE XIV.**—Adverbs modify verbs, adjectives, and other adverbs; as, John speaks *distinctly*, he is *remarkably* diligent, and reads *very* correctly.

1. **As Modifiers of other Parts of Speech.**—(1) A few adverbs sometimes modify *nouns* or *pronouns*; as, *Not only* the men, but the women also, were present. *I, even I*, do bring a flood.

(2) Sometimes an adverb modifies a preposition, sometimes an adjunct, and sometimes a clause of a sentence; as, He sailed *nearly* round the globe. *Verily I say* unto you.

'*Right against* the Eastern gate  
Where the sun begins his state.'—*L'Allegro*.

'I have ventured  
\* \* \* \* \*

But *far beyond* my depth.'—*Shak*.

2. **Adjectives used Adverbially.**—Though we find that 'adjectives' are used in the Predicate of a sentence with the force of 'adverbs,' it does not follow that they may be used as modifiers of adjectives;



thus it is incorrect to say, It is an *excessive* hot day, &c. See *ROLE* IX., 5, (3).

3. Adverbs used as Adjectives.—Adverbs are often, though inelegantly, made adjectives, and used to qualify nouns; as, The *then* ministry. The *above* remarks, &c. Such expressions are to be avoided. The examples may be better expressed thus: The ministry *then in power*, or the ministry *of the day*. The *foregoing* remarks, or, The remarks *made above*.

4. 'Where,' 'Now,' &c.—(1) 'Where' should not be used for 'in which,' unless the reference is to place. Thus, They framed a protest, *where* [*in which*] they repeated their former claims.

(2) The adverbs *now*, *then*, *when*, *where*, in such phrases as *till now*, *till then*, *since when*, *to where*, &c., are sometimes used by good writers as nouns. This, however, is rare in prose, and should not be imitated. In poetry it is more common.

(3) Of this character are the expressions *at once*, *far from hence*, &c.; but these are now established idioms, and in parsing are regarded as one word.

5. Negatives.—(1) Two negatives are equivalent to an affirmative, and should not be used unless affirmation is intended; as, I cannot drink *no* [*any*] more, or, I can drink *no* more.

(2) Difference in Usage.—(a) Our present usage is the same as that of the Latin language. The Anglo-Saxon usage resembled the Greek; the negation being thus strengthened. (b) During a considerable period in the history of our language, double negatives with a negative sense were common; as,

'Nor did they *not* perceive the evil plight.'—*Milton*.

'I *never* was *nor never* will be false.'—*Shak*.

'We cannot all be masters,

*Nor* all masters *cannot* be truly followed.'—*Shak*.

(c) If the two negatives belong to different clauses we may use them both; as,

(d) 'We will *not* serve thy gods, *nor* (will we) worship the golden image thou hast set up.' In such examples 'or' may be used, but the negative will then extend over both clauses.

(3) One negative is sometimes connected with another implied in the negative prefixes 'dis,' 'un,' 'im,' 'in,' 'il,' 'ir,' &c.; as, 'You are *not unacquainted* with his merits,'—that is, 'You are acquainted,' &c. In this way a pleasing variety of expression is sometimes produced, and a less positive assertion is made. But the word *only* with the negative, preserves the negation; as, 'He was *not only* illiberal, but even covetous.'



(4) **The Negative and Affirmative Adverbs.**—The adverbs ‘*no*,’ ‘*yea*,’ ‘*yes*,’ often stand alone as a negative or affirmative answer to a question; as, Will he go?—*No* = He will not go. Is he at home?—*Yes* = He is at home. ‘*Amen*’ is an affirmative adverb, equivalent to *Be it so*, or *May it be so*.

(5) ‘*No*,’ different uses.—(a) ‘*No*,’ before a noun, is an *adjective*, and is an abbreviation of ‘*none*;’ as, *No man*. Before an adjective or adverb in the comparative degree it is an *adverb*, and is an abbreviation of ‘*not*;’ as, *No taller*. *No sooner*. In all other cases the proper negative is *not*; as, He will *not* come. Whether he come or *not*.

(b) The use of ‘*whether or no*’ is correct when there is a suppressed noun; ‘*whether or not*’ is used when a verb or an adjective is suppressed; as, Whether he is a sinner or *no* (sinner) I cannot say. Whether he come or *not*, it makes no difference. Whether love be natural or *not*, it contributes to the happiness of society.

6. ‘*Not but*,’ &c.—‘*Not but*’ is equivalent to two negatives, and is a weak affirmative or a concession, as, *Not but* that it is a healthy place, only.—‘*Cannot but*’ is equivalent to ‘*must*;’ as, Such a course *cannot but* end in misery.

7. ‘*Ever*’ and ‘*Never*’ Confounded.—‘*Never*’ is an adverb of *time*; ‘*Ever*,’ both of *degree* and *time*; as, *Seldom or never* has an English word two full accents. Charm he *ever* so wisely.

8. ‘*So*.’—This adverb is frequently used to avoid the repetition of a word; as, John is thoughtful, but James is more *so*,—*i. e.*, more thoughtful.

9. **Position.**—(1) Adverbs are for the most part placed before adjectives, after a verb in the simple form, and after the first auxiliary in the compound form; as, He is *very* attentive, behaves *well*, and is *much* esteemed.

(a) This rule applies generally to adjunct phrases as well as to adverbs.

(b) This is to be considered only as a general rule, to which there are many exceptions. Indeed no rule for the position of the adverb can be given which is not liable to exceptions. That order is the best which conveys the meaning with most precision. In order to effect this the adverb is sometimes placed before the verb, or at some distance after it.

(c) ‘*Never*,’ ‘*often*,’ ‘*always*,’ ‘*sometimes*,’ generally precede the verb. ‘*Not*,’ with the participle or infinitive, should generally be placed before it.

(1) The meaning of an adverb generally varies with its position, for instance the adverb 'sometimes;' as,

1. *Sometimes* she sings, (at other times she *reads*).

2. *She sometimes* sings, (at other times *he* sings).

3. She sings *sometimes*, (but not frequently).

(2) The Adverb 'Only.'—(a) The improper position of the adverb 'only' often occasions ambiguity. This will generally be avoided when it refers to a sentence or clause, by placing it at the beginning of that sentence or clause; when it refers to a predicate, by placing it before the predicator term; and when it refers to a subject, by placing it after its name or description; as, *Only* acknowledge thine iniquity. The thoughts of his heart are *only* evil. Take nothing for your journey but a staff *only*. These observations will generally be applicable to the words 'merely,' 'solely,' 'chiefly,' 'first,' 'at least,' and perhaps to a few others.

(b) The correlative particles must be attached to the corresponding words and phrases in the correlative clauses. This applies to conjunctions as well as to adverbs; as, 'Thales was *not only* famous for his knowledge of nature, *but also* for his moral wisdom,' should be, 'Thales was famous *not only* for,' &c. 'He *neither* gave me the money *nor* the book,' should be, 'He gave me *neither*,' &c.

(3) Adverbs with the Infinitive.—In prose, 'to,' the sign of the infinitive, should never be separated from the verb by placing an adverb immediately after it: thus, 'They are accustomed *to carefully study* their lessons,' should be, '*to study carefully*,' or, '*carefully to study*,' &c. This position of the adverb is, however, admissible in poetry; as,

'To sit on rocks, to muse o'er flood and fell;  
To *slowly* trace the forest's shady scene.'

(4) 'Enough.'—The adverb 'enough' is commonly placed after the adjective which it modifies; as, A large *enough* house—A house large *enough* for all. This word is also a noun; as, *Enough* (i. e., a sufficiency) is as good as a feast; it is also an adjective; as, 'Bread *enough* and to spare.'

### THE PREPOSITION.

RULE XV.—Prepositions are followed by the objective case; as, He was killed *in* battle.

1. As Connectives.—Prepositions connect words, and are distinguished from 'conjunctions' by governing an objective case.

2. What Words Governed.—The words that may be placed in the objective after prepositions are, (1) nouns, (2) pronouns, (3) gerundial infinitives, or (4) phrases that take the place of a noun; as, (1 and 2) It fell on the *top* of *me*. (3) In *honoring* God and *doing* His work put forth all thy strength.

3. **One or Several Antecedent Terms.**—(1) Several prepositions may connect the words that follow them with one antecedent term; or, (2) they may connect several antecedent terms with one objective noun; as, (1) *Of* Him and *to* Him and *through* Him are all things. (2) He first spoke *for* and then *against* the measure. This last form, 'splitting of particles,' as it is termed, is not recommended for general adoption. It is better to insert the noun after the first preposition, and its pronoun after the other; as, He spoke *for the measure*, and then *against it*. It may, however, be adopted when words that are usually unemphatic are to be rendered emphatic, and the intervening words are few in number.

4. **'To,' 'At,' and 'In.'**—When the prepositions 'to,' 'at,' 'in,' stand before names of places, the following usage should be carefully observed; viz. :—

(1) **'To'** is used after a verb of motion; as, He went *to* Spain. But it is omitted before *home*; as, Go *home*.

(2) **'At'** is used before names of *houses, villages, towns, and foreign cities*; as, He resides *at* the Mansion House—*at* Saratoga Springs—*at* Lisbon.

(3) **'In'** is used before names of *countries* and large *cities*; as, He lives *in* England—*in* London—*in* New York. But after the verbs *touch, arrive, land*, and frequently after the verb *to be*, 'at' is used before the names of places and large cities; as, We touched *at* Liverpool, and, after a short passage, landed *at* New Orleans. I was *at* New York.

(4) In speaking of one's residence in a city, 'at' is used before the No., and 'in' before the *street*; as, He resides *at* No. —. He lives *in* — street. When both are mentioned together, the preposition is commonly understood before the last; as, He lives *at* No. —, — street; or, He lives *in* — street, No. —.

5. **Position.**—(1) As its name implies, the 'preposition' is placed before the word, though sometimes it is found after it; as, He spoke *against the measure*.

'Thy deep ravines and dells *among*.'—*Scott*.

(2) **With Relatives.**—Prepositions never stand before the relative 'that,' and when the relative is omitted they are placed after the verb; as, That is the person I spoke of. Such an arrangement of words is suitable for simple conversational style, but strict attention to grammatical structure would prefer this arrangement: 'This is the person *of whom* I spoke.' See RULE XIII., 5, (2).

6. **Arrangement.**—Care should be taken to place in close connection the words between which the preposition shews a relation; as, Errors

are committed by the most distinguished writers respecting 'shall' and 'will'; this should be, Errors with respect to 'shall' and 'will,' &c.

7. Insertion and Omission of Prepositions.—The needless insertion as well as the omission of a preposition is to be avoided; as, We entreat *of* thee to hear us. It is worthy—your notice.

8. Choice of Prepositions.—Certain words and phrases should be followed by appropriate prepositions.

The following list may be useful for reference:—

Abhorrence <i>of</i> .	Attain <i>to</i> .
Abound <i>in, with</i> .	Averse <i>to</i> .
Absent <i>from</i> .	Banish <i>from, to</i> .
Access <i>to</i> .	Believe <i>in, sometimes on</i> .
Accommodate <i>to</i> .	Bestow <i>upon, on</i> .
Accord <i>with</i> (intran.), <i>to</i> (trans.)	Betray <i>to</i> a person; <i>into</i> a thing.
Accuse <i>of</i> .	Boast <i>of</i> .
Acquaint <i>with</i> .	Bind <i>to, in</i> .
Acquit <i>of</i> .	Blush <i>at</i> .
Acquiesce <i>in</i> .	Border <i>upon</i> .
Adapted <i>to</i> .	Call <i>on</i> a person; <i>at</i> a place.
Adequate <i>to</i> a thing, <i>for</i> a purpose.	Capacity <i>for</i> .
Adhere <i>to</i> .	Careful <i>of, in</i> .
Adjudge <i>to</i> .	Catch <i>at</i> .
Admonish <i>of</i> .	Change (exchange) <i>for</i> ; (alter) <i>to, into</i> .
Address <i>to</i> .	Charge <i>on</i> a person; <i>with</i> a thing.
Admission (access) <i>to</i> .	Compare <i>with, in</i> respect of quality;
Admission (entrance) <i>into</i> .	<i>to, by way of illustration</i> .
Advantage <i>over, of</i> .	Comply, compliance <i>with</i> .
Affinity <i>to, with</i> .	Concede <i>to</i> .
Affection <i>for</i> .	Concur <i>with</i> a person; <i>in</i> a mea-
Agree <i>with</i> a person; <i>to</i> a proposi-	sure; <i>to</i> an effect.
tion from another; <i>upon</i> a thing	Condescend <i>to</i> .
among themselves.	Confer <i>on, (give) with</i> (converse).
Agreeable <i>to</i> .	Confide <i>in, (intr.) to</i> (trans.)
Allude <i>to</i> .	Conformable, conformity <i>to, with</i> .
Alter <i>to, alteration in</i> .	Congenial <i>to</i> .
Analogy <i>to</i> .	Congratulate <i>upon, on</i> .
Annex <i>to</i> .	Consonant <i>to or with</i> .
Antipathy <i>to, against</i> .	Consist (to be composed) <i>of, (be</i>
Approve <i>of</i> .	<i>be comprised) in</i> .
Array <i>with, in</i> .	Consistent <i>with</i> .
Arrive <i>at</i> .	Contrast <i>with</i> .
Ascendant <i>over</i> .	Conversant <i>with</i> men; <i>in</i> things.
Ask <i>of</i> a person; <i>for</i> a thing; <i>after</i>	Convict <i>of</i> a crime; <i>in</i> a penalty.
what we wish to hear of.	Copy <i>after</i> a person; <i>from</i> a
Aspire <i>to, after</i> .	thing.
Associate <i>with</i> .	Correspond (to be consistent) <i>with;</i>
Assent <i>to</i> .	(answering or suitable) <i>to</i> .
Assure <i>of</i> .	

- Correspondence *with*.  
 Cured *of*.  
 Debar *from*.  
 Defend (others) *from*;—(ourselves) *against*.  
 Demand *of*.  
 Denounce *against* a person.  
 Depend, dependent *upon, on*.  
 Deprive *of*.  
 Derogate *from*, derogatory *to*.  
 Derogation *from, of*.  
 Despair *of*.  
 Despoil *of*.  
 Die, perish *of* a disease; *by* an instrument, or violence; *for* another.  
 Differ *with* (quarrel); *from* (disagree); different *from*.  
 Diminish *from*, diminution *of*.  
 Disabled *from*.  
 Disagree *with* a person; *to* a proposal.  
 Disagreeable *to*.  
 Disappointed *of* what we do not get; *in* what does not answer when got.  
 Disapprove *of*.  
 Discourage *from*; discouragement *to*.  
 Disgusted *at, with*.  
 Dispose *of*; disposed (adj.) *to*.  
 Dispossess *of*.  
 Disqualify *for*.  
 Dissent *from*.  
 Distinct *from*.  
 Divested *of*.  
 Divide *between* two, *among* more.  
 Eager *in, on, of, for, after*.  
 Embark *in*.  
 Employ *in, on, about*.  
 Encroach *on, upon*.  
 Endeavour *after* a thing.  
 Engage *in* a work; *for* a time.  
 Enjoin *upon*.  
 Entrance *into*.  
 Equal *to, with*.  
 Equivalent *to*.  
 Estimated *at*.  
 Exception *from, to*.  
 Exclude, exclusion *from*.  
 Exclusive *of*.  
 Expelled *from*.  
 Expert *at* (before a noun); *in* (before a verbal.)  
 Fall *under* disgrace; *from* a tree; *into* a pit; *to* work; *upon* an enemy.  
 Familiar *to, with*; a thing is familiar *to* us—we *with* it.  
 Followed *by*.  
 Fond *of*.  
 Foreign *to*.  
 Founded *upon, on, in*.  
 Free *from*.  
 Fruitful *in*.  
 Full *of*.  
 Glad *of* something gained by ourselves; *at* something that befalls another.  
 Grateful *to* a person; *for* favors.  
 Hinder *from*.  
 Hold *of*; as, Take hold *of* me. He has a hold *on* him.  
 Impose *upon*.  
 Incorporate (active transitive) *into*; (intransitive or passive) *with*.  
 Independent *of*.  
 Indulge *with* a thing not habitual; *in* a thing habitual.  
 Indulgent *to*.  
 Influence *on, over, with*.  
 Inform *of, about, concerning*.  
 Initiate *into* a place; *in* an art.  
 Inroad *into*.  
 Inseparable *from*.  
 Insinuate *into*.  
 Insist *upon*.  
 Instruct *in*.  
 Inspection (prying) *into*; (superintendence) *over*.  
 Intent *upon, on*.  
 Interfere *with*.  
 Intervene *between*.  
 Introduce *into* a place; *to* a person.  
 Intrude *into* a place enclosed; *upon* a person, or a thing not enclosed.  
 Inured *to*.  
 Invested *with, in*.  
 Level *with*.  
 Long *for, after*.  
 Look *on* what is present; *for* what is absent; *after* what is distant.  
 Made *of* (material); *for* (purpose).  
 Made much *of*.



Martyr <i>for</i> a cause ; <i>to</i> a disease.	Quarrel <i>with</i> .
Militate <i>against</i> .	Reckon <i>on, upon</i> .
Mistrustful <i>of</i> .	Reconcile (to friendship) <i>to</i> ; ( <del>to</del> make consistent) <i>with</i> .
Need <i>of</i> .	Reduce (subdue) <i>under</i> ; (in other cases) <i>to</i> .
Obedient <i>to</i> .	Reflect <i>upon, on</i> .
Object <i>to, against</i> .	Regard <i>for</i> ; in regard <i>to</i> .
Observance, observation <i>of</i> .	Rely <i>upon, on</i> .
Obtrude <i>upon, on</i> .	Replete <i>with</i> .
Occasion <i>for</i> .	Reproached <i>for</i> .
Offensive <i>to</i> .	Resolve <i>on</i> .
Operate <i>upon, on</i> .	Respect <i>to</i> ; in respect <i>to, of</i> .
Opposite, opposition <i>to</i> .	Restore <i>to</i> .
Partake <i>of</i> ; participate <i>in</i> .	Rich <i>in</i> .
Penetrate <i>into</i> .	Rob <i>of</i> .
Persevere <i>in</i> .	Rule <i>over</i> .
Pitch <i>upon</i> .	Share <i>in, of</i> .
Poor <i>in</i> .	Significant <i>of</i> .
Prefer <i>to, over, above</i> .	Similar <i>to</i> .
Preference <i>to, over</i> .	Smile <i>at</i> .
Preferable <i>to</i> .	Swerve <i>from</i> .
Prefix <i>to</i> .	Taste <i>of</i> what is actually enjoyed ; taste <i>for</i> , means capacity or genius <i>for</i> .
Prejudice <i>against</i> .	Tax <i>with</i> , (for example, a crime, an act) ; <i>for</i> , (a purpose, the state).
Preside <i>over</i> .	Thankful <i>for</i> .
Prevent <i>from</i> .	Think <i>of, on</i> .
Prevail (to persuade) <i>with, on, upon</i> ; (to overcome) <i>over, against</i> .	Thirst <i>for</i> or <i>after</i> .
Prey <i>on, upon</i> .	Touch <i>at</i> .
Productive <i>of</i> .	True <i>to</i> or <i>of</i> .
Profit <i>by</i> .	Unite (trans.) <i>to</i> . (intr.) <i>with</i> .
Protect others <i>from</i> ; ourselves <i>against</i> .	Wait <i>on, at, or for</i> .
Pronounce <i>against</i> a person ; <i>on</i> a thing	Worthy <i>of</i> .
Provide <i>with, for</i> .	
Proud <i>of</i> .	
Purge <i>of, away</i> .	

### THE CONJUNCTION.

RULE XVI.—Co-ordinate Conjunctions unite similar constructions ; as, *He* and *I* intend to go. He gave it *him* and *me*.

RULE XVII.—Subordinate Conjunctions connect dependent with principal constructions ; as, *If* I have erred, pardon me.

1. Subiunctive Mood with Certain Conjunctions.—Conjunctions that are intended to express uncertainty are followed by the subiunctive mood. Conjunctions of this class are such as denote condition, ('if,' 'unless,' &c.) concession, ('though,' 'however,') &c. See RULE XI., 9.



2. 'Than,' 'As.'—(a) The case of the noun or pronoun after the conjunction (1) 'than,' which follows comparatives, and the words 'else,' 'other,' 'otherwise,' and 'rather;' also (2) after 'as,' depends upon its relation to its own clause; as,

(1) I visit the doctor oftener *than* *he* (visits.)  
   Do.    do.    *him* (I visit him.)

(2) He loves her as much as *I* (love her.)  
   Do.    do.    *me* (he loves me.)

(b) If addition and not difference is implied, 'else' and 'other' may take 'besides,' or 'but,' after them; as, He can speak of other things *besides* politics. 'More,' when no comparison is intended, takes 'besides' after it; as, Many more cases *besides* the foregoing might be quoted.

3. Correlative Conjunctions.—Certain words in the antecedent member of a sentence require corresponding connectives in the subsequent one; thus,

(1) In clauses or words simply connected—

*Both*        requires *and*; as, *Both* he *and* I came.

*Either*     ——— *or*; as, *Either* he *or* I will come.

*Neither*   ——— *nor*; as, *Neither* he *nor* I came.

*Whether*   ——— *or*; as, *Whether* he *or* I came.

*Though*    ——— *yet*; as, *Though* He slay me, *yet* will I trust in Him.

*Not only*   ——— *but also*; as, *Not only* he, *but also* his brother goes.

'Or.'—(1) This conjunction is used sometimes to connect different things and sometimes different names of the same thing. The insertion of 'either' or an article will shew whether different things or different names are joined. In the latter case it is styled a sub-alternative.

(2) Sometimes it has the force of 'before;' as, 'Or ever the silver cord be loosed.'—*Bible*.

'The shepherds on the lawn,  
   Or e'er the point of dawn,  
   Sat simply chatting in a rustic row.'—*Milton*.

(2) In clauses connected so as to imply comparison—

The *comparative degree* requires *than*; as, He is *taller than* I am.

*Other* requires *than*; as, It is no *other than* he.

*Else*        ——— *than*; as, What *else* do you expect *than* this?

*As*         ——— *as* (expressing *equality*); as, He is *as* tall *as* I am.

*As*         ——— *so* (expressing *equality*); as, '*As* thy day is, *so* shall thy strength be.'

*So*         ——— *as* (with a negative expressing *inequality*); as, He *is* not *so* learned *as* his brother.

*So* requires *that* (expressing consequence); as, He is *so* weak *that* he cannot walk.

*Such* ——— *as* (expressing similarity); as, He or *such as* he.

*Such* ——— *that* (expressing consequence); as, The change is *such that* any one may perceive it.

4. Correlatives not always Expressed.—Some conjunctions, as ‘and,’ ‘or,’ ‘nor,’ do not require the corresponding antecedent, and ‘though’ does not always require ‘yet.’ By poetic license, ‘or’ and ‘nor’ are sometimes used as antecedents, instead of ‘either’ ‘neither;’ as,

‘*Nor* grief, *nor* fear shall break my rest.’

‘Brave though we fall, and honored if we live;  
Or let us glory gain or glory give.’—Pope.

5. Proper Construction of a Common ‘Subsequent’ Clause.—When a subsequent clause or part of a sentence is common to two different but connected antecedent clauses, it must be equally applicable to both; as, That work always has been, and always will be, *admiral*. He is as tall, though not so handsome, *as his brother*. When this rule is violated, the correction is made, either—(1) By altering one of the antecedent clauses, so that the subsequent may be applicable to both. Thus, ‘The story has and will be believed,’ is not correct, because, though we can say, *will be believed*, we cannot say, *has be believed*. It should be, ‘The story has been, and will be, believed.’ (2) If this cannot be done, we may complete the construction of the first part by annexing its appropriate subsequent, and leave the subsequent of the second understood. Thus, ‘He was more beloved but not so much admired as Cynthio,’ is not correct. It should be, ‘He was more beloved than Cynthio, but not so much admired.’ The principle of this rule applies to the appropriate selection of words as well as to their construction; thus, ‘This doctrine is founded and consistent with the truth,’ should be, ‘founded *upon*, and consistent *with*, &c.

6. Auxiliary Understood.—When two or more verbs in the compound tenses, or in the progressive or emphatic form, or in the passive voice, are connected, the auxiliary expressed with the first may be understood to the rest; as, He *can* neither *read* nor *write*. Still, however, the repetition of the auxiliary is often more emphatic; as, ‘They shall come, and *they shall* declare His truth.’

7. Compound Predicate.—(1) Verbs of the same mood, tense, or form, connected as a compound predicate, have the nominative expressed with the first, and understood to the rest; as, Cæsar *came, saw, and conquered*. (2) When verbs connected are not of the same mood, tense, or form, and especially if contrast or opposition, expressed by ‘but,’ ‘though,’ ‘yet,’ is intended, the nominative is frequently

repeated; as, He came, but *he* would not stay. Still (3) this is to be regarded only as a general direction, in accordance with, perhaps, the majority of cases, but to which, as a rule, there are many exceptions. The object aimed at is to secure euphony and perspicuity; and when these are preserved without repeating the nominative, it may be omitted; as, 'The two charges *had been*, and still *are*, united in one person.'—*North British Review*.

8. 'That,' after certain Expressions.—After expressions implying doubt, fear, or denial, the conjunction 'that' is properly used—not 'lest,' 'but,' 'but that;' as, I do not doubt *that* he is honest. I am afraid *that* he will die. Also, 'what' should never be used for 'that;' thus, He will not believe but *what* I am to lame, should be, but *that* I am to blame.

9. Omission of Conjunction.—(1) By omitting the conjunction a writer adds to the energy and vividness of his description; as, (2) on the other hand, by repeating it, the descriptions are amplified; as,

'O'er many a frozen, many a fiery Alps,  
Rocks, caves, lakes, fens, bogs, dens, and shades of death,  
A universe of death.'—*Milton*.

'Seasons return, but not to me returns  
Day, *or* the sweet approach of ev'n *or* morn,  
*Or* sight of vernal bloom, *or* summer's rose,  
*Or* flock *or* herds, *or* human face divine.'—*Milton*. ✕

### THE INTERJECTION.

RULE XVIII.—Interjections have no grammatical connection with other words in a sentence; as,

'*Alas!* poor Yorick.'—*Shak*.

'Stern then and steel-girt was thy brow,  
Dun-Edin! *O!* how altered now!'—*Scott*.

1. After interjections, pronouns of the first person are commonly in the objective case; those of the second in the nominative; as, Ah *me!*—*O thou!* Sometimes the nominative of the first person is found: as,

'Behold! *I* and the children that thou hast given me.'—*Bible*.

'Ah! wretched *we*, poets of the earth.'—*Cowley*.

2. In neither of those, however, does the case depend on the interjection. The objective is commonly thought to be governed by a word understood; thus, Ah [*pity*] *me!*—Ah [*what will become of*] *me!* The nominative form is commonly the independent by address.

## PART FOURTH.

## APPENDIX ON PROSODY, &amp;c.

## PROSODY.

1. Although Prosody belongs rather to that higher department of the study of language which may be called *Criticism*, than to Pure Grammar, some account of the Laws and Nature of Verse is now given.

Of what it Treats.—This branch of study deals chiefly with ‘accent,’ ‘metre,’ and ‘versification.’

2. Verse differs from Prose chiefly—

1. In possessing metre.

2. In its more elevated style, which arises from,—(1) the use of less common words; (2) a less usual order, (3) and the abundance of Figures of Speech.

3. METRE, or MEASURE, is the *regular succession of accented syllables*.

1. Metre, how Determined.—The Metre of English Verse is therefore determined by the falling of the Accent.

2. Accent, what it is.—Accent means a certain force of the voice given to some syllables and *not* to others.

3. Feet.—The regular falling of the Accent divides a line of Verse into certain portions called feet.

[Feet are so called from the measure of the voice resembling the fall of the *feet* in marching.]

4. The principal feet are,—

## DISSYLLABIC.

1. Iambus, — — or s. l.; as, *repine*.
2. Trochee, — — or l. s.; as, *breaking*.
3. Spondee, — — or l. l.; as, *green leaves*.

## TRISYLLABIC.

1. Anapaest, — — — or s. s. l.; as, *on the trees*.
2. Dactyl, — — — or l. s. s.; as, *beau-ti-ful*.
3. Amphibrach, — — — or s. l. s.; as, *domestic*.

[To these may be added the Pyrrhic — — and the Tribrach

but these may always be taken as forming parts of some of the six given above.]

5. A row of feet is called a *Verse* or *Line*.

[The word *verse* is otherwise, but less correctly, used to mean a certain arrangement of lines.]

1. Couplet, &c.—Two lines rhyming together make a couplet. Three lines rhyming together make a triplet. A stanza is a group of rhyming lines, generally ranging in number from four to nine.

2. Rhyme, what it is.—Rhyme is the agreement in sound of accented syllables at the end, or sometimes in the middle, of poetic lines; thus,

*Gloom rhymes with bloom.*  
*Glory        „        „        story.*

Note.—The needful points in a perfect rhyme are,—

1. That the vowel sound be the same in both.
2. That the letters *after* the vowel be the same.
3. That the letters *before* the vowel be different.

3. Blank Verse.—Verse without Rhyme is called Blank Verse.

#### CHIEF KINDS OF METRE.

6.—1. Iambic Pentameter.—This is the principal English metre, and is a line consisting of *five feet*, of the kind called Iambus.

— — — — —

Is thi's | the re' | gion, thi's | the so'il, | the cli'me?

This metre, otherwise called our Heroic Measure, was first used in English verse by the Earl of Surrey, who was beheaded in 1547; and has been adopted by Shakespeare, Milton, Cowper, Wordsworth, Tennyson—in fact, by nearly all our great poets. Dryden and Pope wrote the Heroic Measure chiefly in rhyming couplets. Without rhyme it constitutes our blank verse; with rhyme it is sometimes called *riding rhyme*, being the metre of Chaucer's "Canterbury Tales." Four heroics rhyming alternately, form the elegiac stanza of our elegists.

2 The Spenserian Stanza —This consists of *eight* Iambic Pentameters, followed by an *Alexandrine*, or Iambic Hexameter; as,

‘A lovely ladie rode him faire beside,  
Upon a lowly asse more white than snow;  
Yet she much whiter; but the same did hide  
Under a vele that wimpled was full low;  
And over all a black stole she did throw;  
As one that inly mourned, so was she sad,  
And heavie sate upon her palfrey slow;  
Seemed in heart some hidden care she had:

And by her in a line a milke-white lambe she lad.’—*Spenser*.

Thomson in the "Castle of Indolence," and Byron in "Childe Harold's Pilgrimage," are chief among the more modern writers of the Spenserian stanza.

3. The Iambic Tetrameter (four feet) in couplets, was Scott's favorite metre:—

'Woe wo'rth | the cha'se! | woe wo'rth | the day!  
That cost thy life my gallant grey!'—*Scott*.

This measure is often used in alternate rhymes:—

'A moment while the trumpets blow,  
He sees his brood about thy knee;  
The next, like fire, he meets the foe,  
And strikes him dead for thine and thee.'—*Tennyson*.

Or thus (a couplet between two rhyming lines):—

'I hold it true whate'er befall:  
I feel it when I sorrow most,  
'Tis better to have loved and lost,  
Than never to have loved at all.'—*Tennyson*.

4. Common Metre.—This consists of Iambic Tetrameters and Iambic Trimeters (three feet) arranged in alternate rhymes:—

'Let o'ld | Timo' | theus yie'ld | th: pri'ze,  
Or bo'th | divi'de | the cro'wn: |  
He raised a mortal to the skies;  
She drew an angel down.'—*Dryden*.

This metre, which is also called Service Metre, owing to its use in the English metrical version of the Psalms, is often written thus, in two long lines:—

'Night sunk upon the dusky beach, and on the purple sea;  
Such night in England ne'er had been, nor e'er again shall be.'  
*Macaulay*.

5 Anapaestic Metre.—The use of the Anapaest, instead of the Iambus, produces a beautiful undulating music, much used in lyric poetry.

'For the mo'on | never be'ams, | without brin'g | ing me dre'ams, |  
Of the beau' | tiful An'n | abel Le'e: |  
And the sta'rs | never rise, | but I fe'el | the bright ey'es, |  
Of the beau | tiful Ann | abel Lee.'—*Poe*.

Anapaests have their stress upon every 3rd, 6th, and 9th syllable. The anapaestic verse often begins with an iambus.

6. The Dactylic Hexameter.—This verse, the heroic measure of Greek and Latin, does not suit the genius of the English language. Longfellow's "Evangeline" affords, perhaps, the most favorable example of its use in English:—



‘This is the | forest | prim | eval. The | murmuring | pines and  
the | hemlocks,

Bearded with | moss and with | garments | green, indis | tinct in  
the | twilight,

Stand, like | Druids of | eld, with | voices | sad and pro | phetic.’

This verse is seldom regular throughout. and the stress is laid upon the 1st, 4th, and 7th syllables.

## PUNCTUATION.

1. PUNCTUATION treats of the points and marks now used in writing, and marks off words according to their sense.

1. Use of Points.—The use of points is to mark the division of a sentence, in order to shew the meaning more clearly, also to serve as a guide in the pauses and inflections required in reading; but it must be borne in mind that a correct and impressive reader or speaker will make many pauses which are not indicated by the punctuation.

2. Marks Used.—The principal marks used for this purpose are the following:—The *comma* (,), the *semicolon* (;), the *colon* (:), the *period* (.), the *note of interrogation* (?), the *note of exclamation* (!), the *dash* (—), the *parentheses* ( ), the *brackets* [ ].

### COMMA.

2. The Comma is generally used in those parts of a sentence in which a short pause is required, and to mark a connection next in closeness to that which is unbroken.

Rule 1.—In a short, simple sentence, the comma is not used; as, Hope is necessary in every condition of life.

Rule 2.—When the logical subject of a verb is rendered long by the addition of several adjuncts or other qualifying words to the grammatical subject, a comma is usually inserted before the verb; as, A steady and undivided attention to one subject, is a sure mark of a superior mind.

[The tendency of modern English is to omit the comma, unless its omission is likely to produce ambiguity.]

Rule 3.—(1) Subordinate sentences, participial clauses, and adjectives with adjuncts, forming a distinct clause, are generally separated by a comma. (2) If, however, the relative or adjective is taken in a restrictive sense, the comma is not inserted; as,

‘I, that did never weep, now melt in woe.’—*Shak.*

‘Thrice is he armed that hath his quarrel just.’—*Shak.*

(3) The comma is often omitted if the subordinate sentence is very brief and closely connected with the principal sentence; as, It is certain we imagine before we reflect.

Rule 4.—The separate words or phrases which represent the clauses of a contracted compound sentence, are marked off by a comma; as, Poetry, music, and painting, are fine arts.

Rule 5.—Words that go in pairs take a comma after each pair; as, Anarchy and confusion, poverty and distress, desolation and ruin, are the consequences of civil war.

Rule 6.—(1) The nominative of address, (2) a verbal clause, (3) a word or phrase repeated for emphasis, (4) a noun in apposition when it has several adjuncts, are stopped off with a comma; as,

(1) *My son*, give me thy heart.

(2) The knight, *couching his lance*, struck spurs to his steed. *To confess the truth*, I think I was wrong.

(3) Few, *few*, shall part where many meet.

(4) Paul, the Apostle of the Gentiles;—(but) Paul the Apostle.

Rule 7.—(1) Comparative and antithetical clauses, if the connection is not very close; (2) certain adverbs, as, 'firstly,' 'finally,' 'namely;' and conjunctions, as, 'moreover,' 'however,' &c., especially when used to open a sentence or paragraph: (3) quotations closely dependent on such verbs as 'say,' 'tell,' &c., are separated by commas; as,

(1) Though deep, yet clear; though gentle, yet not dull. Wisdom is better than rubies.

(2) But, by a timely call upon religion, the force of habit was eluded.

(3) "The book of Nature," said he, "is open before thee."

Rule 8.—(1) Inverted constructions, (2) and an omission in contracted sentences, are marked by commas; though the omission of the comma in the case of single adjectives is admissible; as,

(1) *To rest*, the cushion and soft down invite.

(2) Reading makes a full man; writing, a correct man; speaking, a ready man. David was a *wise*, *brave*, and *prudent* king. A good old sound dry wine.

Rule 9.—Two words connected by a conjunction are not separated by a comma, but the sub-alternative 'or,' requires its insertion; as, *Virtue* and *vice* are contrary to each other. The figure is a sphere, or globe.

#### THE SEMICOLON AND THE COLON.

3. The Semicolon is used to separate the parts of a sentence which are less closely connected than those

which are separated by a comma, and more closely than those which are separated by the colon.

4. The Colon is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not so independent as to require a period.

[The general principle, therefore, which regulates the choice of either, is the closeness of the connection.]

Rule 1.—The clauses of an uncontracted compound sentence are separated by a semicolon, each sentence being complete in itself, but having a slight connection in sense; as, Perform your duty faithfully; for this will secure you the favor of Heaven. Titus Tarquin was slain; the Latin lines were broken, and their camp was taken by storm.

Rule 2.—When a general term has several others, as particulars, in apposition under it, the general term is separated from the particulars by a semicolon, and the particulars from each other by commas as, Adjective pronouns are divided into four classes; possessive demonstrative, distributive, and indefinite; but if the word ‘namely’ be introduced, the separation is made by a comma only.

Rule 3.—(1) In complex sentences the subordinate sentences are separated from the principal, when necessary, by commas; but the principal sentences are marked off by a semicolon; as, As the desire of approbation, when it works according to reason, improves the amiable part of our species in everything that is laudable; so nothing is more destructive to them, when it is governed by vanity and folly.

(2) This rule is also applicable in those cases in which the sense being incomplete, the subject, predicate, or object is repeated, in order to receive an enlargement; as, An honorable friend near me; a gentleman to whom, &c.; a gentleman on whose abilities, &c.; that honorable gentleman has told you, &c.

Rule 4.—In compound sentences, when there is a common dependence between the subsequent clauses, the subsequent clause is separated from the others by a colon; as, Princes have courtiers and merchants have partners; the voluptuous have companions and the wicked have accomplices: none but the virtuous have friends.

Rule 5.—(1) The colon is used in compound sentences when the first clause is complete in itself, and is followed by a remark not strictly co-ordinate, and yet not completely independent; as, Time is the seed field of eternity: what a man soweth, that shall he also reap.

(2) If two co-ordinate sentences are closely connected, but the connective omitted, a colon is used; as, Apply yourself to learning: it will redound to your honor.

Rule 6.—The colon is used to mark a direct quotation, as, Always remember this ancient maxim: ‘Know thyself!’

But if in the quotation words expressive of dependence are used, a comma is generally inserted; as,

‘Till their fond mother, with a kiss, shall cry,  
“’Tis morn, awake! awake!”’—*Bowles*.

### THE PERIOD, OR FULL STOP.

5. Sentences which are complete in sense, and not connected in either meaning or grammatical construction, are separated by a period; as, Fear God. Honor the king. Have charity toward all men.

1. Period Admissible.—A full point is admissible between two parts of a long sentence, though they are closely connected in sense by a particle, when either of them can be divided into more simple parts, separated from one another by a semicolon or a colon; as, He who lifts up himself to the notice of the world, is, of all men, the least likely to avoid censure. *For* he draws upon himself a thousand eyes, that will narrowly inspect him in every part.

2. Abbreviations.—The period is used after abbreviations of whatever kind they may be; as, M.D., B.D., M.A., G.T.R., Art. II., Sec., Obs., &c.

### GENERAL PRINCIPLE.

The following general principle is laid down in Angus’ Handbook:—

Generally, it may be said that the ‘period’ divides a paragraph into sentences; the ‘colon’ and the ‘semicolon’ divide compound sentences into smaller ones; and the ‘comma’ connects into clauses the scattered statements of time, manner, place, and relation, belonging to verbs and nouns. Where the sense is clear without commas, it is better to omit them, and then they may take the place of the semicolon in complex and co-ordinate sentences. In few cases are the pauses in good reading regulated exactly by the stopping.

### THE NOTES OF INTERROGATION AND EXCLAMATION.

6. As a question is regarded as a complete sentence, the note of interrogation is equal to a period.

**Rule 1.**—This note is always put at the end of a ‘direct’ question, whether it is introduced or not with interrogatory words; as, What is truth? I suppose, sir, you are his apothecary?

**Rule 2.**—When the question is ‘indirect,’—that is, when a question is stated, and not asked, the sign is not used; as, I asked him why he wept.

**Rule 3.**—(1) When questions are united in one compound sentence, the comma, the semicolon, or the dash divides them, and the note of interrogation is put after the last only; but (2) if the construction is distinct and separate, the sign is placed after each; as,

(1) ‘Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime;  
Where the rage of the vulture, the love of the turtle  
Now melt into sorrow, now madden to crime?’—*Byron*.

(2) What is civilization? Where is it? What does it consist in? By what is it excluded? &c.

**Rule 4** —The note of exclamation is used (1) after interjections, (2) after the words immediately connected with them, (3) after invocations or expressions of earnest feeling, and (4) after words spoken with vehemence in the form of a question without an answer being expected; as,

(1) Hold! Enough!

(2) Whereupon, O King Agrippa! I was not disobedient to the heavenly vision.

(3) Charge, Chester, charge! On, Stanley, on!

Farewell, a long farewell to all my greatness!

(4) How peaceful is the grave!

#### PARENTHESIS, &c.

**7.—1.** The marks of Parentheses ( ) include a clause inserted in the body of a sentence, in order to convey some useful or necessary information or remark, but which may be omitted without injuring the construction of the sentence with respect either to grammar or sense; as, ‘Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth.’ When the clause is short, and accords with the general tenor of the sentence, commas are now generally used instead of a parenthesis; as,

‘Thou sluggish power, *if power thou be,*  
All destitute of energy.’

The use of parentheses should be avoided as much as possible.

**2. Brackets [ ]** are properly used to enclose a word or phrase interpolated for the purpose of explanation, correction, or supplying a



deficiency in a sentence quoted or regarded as such, and which do not belong to the original composition; thus, It is said, 'The wisest men [and, it might be added, the best too] are not exempt from human frailty.'

3. Bracket and Parenthesis.—Sometimes both these marks occur in the same sentence, then the bracket marks off the longer clause, and the curves ( ), the shorter.

8.—The Dash.—1. This mark (—) is used where the sentence breaks off abruptly; also, to denote a significant pause—an unexpected turn in the sentiment—or that the first clause is common to all the rest, as in this definition; as,

'Here lies the great—false marble! where?

Nothing but sordid dust lies here.'—*Young*.

'And then—and then—ye gods that I had still,

Nought but my shuddering and distracting fears.'—*Milman*.

'I pause for a reply.—None?—Then none have I offended.'—*Shak*

2 It is often used instead of the semicolon to separate the parts of a contracted compound sentence, especially if these parts are more in number and longer than usual; as, The cold blue glare of ice—the deadly white stillness of the spreading snow—the dark fringe of pine trees—the perilous zig-zag of the mountain path—began to change by pleasant gradations into the soft foliage of chestnut and olive and the glowing gold of Italian plains.

[The last four marks are, strictly speaking, more rhetorical than grammatical in their nature.]

## OTHER MARKS.

1. The Apostrophe (') is used when a letter or letters are omitted; as, *E'er* for *ever*, *tho'* for *though*; or to mark the possessive case, *man's*, *ladies'*, or to form the plural of signs or letters; as, The 'a's,' 'b's,' &c.; the '+s' and the '—s.'

2. Quotation marks or 'guillemets' (" ") are put at the beginning and the end of a passage quoted from an author in his own words. A passage regarded as a quotation, a quotation within a quotation, or one in which the sense is given, and not the exact words, is marked by the single point. This distinction, however, is not always observed; but, when many quotations are to be made, the single point presents a neater appearance.

3. The Hyphen (-) is used to connect the parts of compound words which are not *permanent* compounds, as, *Lap-dog*; also at the end of a line, to shew that the rest of the word not completed is at the beginning of the next line. It is found most frequently in newly formed



or unusual compound words; in those of greater age or more frequent use it disappears; as, *Gun-cotton*, *Gunpowder*.

4. The Section (§) is used to divide a discourse or chapter into portions.

5. The Paragraph (¶) was formerly used to denote the beginning of a new paragraph or subject. It is frequently found in the Bible.

6 The Brace (—) is used to connect words which have one common term, or three lines in poetry having the same rhyme, called a *triplet*.

7. The Ellipsis (—) is used when some letters are omitted; as, *K—g* for *King*. Several asterisks are sometimes used for the same purpose; as, *K\*\*g*.

8. The Caret (^) is used to shew that some word is either omitted or interlined.

9. The Cedilla (ç) is a mark borrowed from the French, who place it under 'c' to give it the sound of 's' before 'a' or 'o;' as *façade*. It is used in some Dictionaries to denote the soft sound of 'g,' 's,' and 'x.'

10. The Vowel marks are (1) the diaeresis; (2) the acute accent; (3) the grave accent; (4) the macron, or long sound; and (5) the breve or the short sound.

(1) The Diaeresis (¨) is placed on the last of two concurrent vowels, to shew that they are not to be pronounced as a diphthong; as, *Aërial*.

(2) The Acute Accent (´) marks (1) the emphasis, (2) a close syllable, and (3) the rising inflection; as, (1) *Équal*, (2) *fáncy*, (3) *Is it wéll dône?*

(3) The Grave Accent (`) marks (1) an open vowel, (2) the falling inflection, and (3) the full sound of the syllable over which it is placed; as, (1) *Fàvour*, (2) *It is well dône*, (3)

—— 'Spain  
Forging the thunderbolts of either Ind  
To armed thunderbolts.'—*Bulwer*.

(4) The Macron, or long sound, and (5) the Breve, or short sound, indicate that the vowels over which either is placed, are long and short respectively; as, *Rāven*, a bird; *rāven*, to seize greedily.

11 The marks of Reference are: The Asterisk (\*); the Obelisk or Dagger (†); the Double Dagger (‡); the Parallels (||); the Index (☞) which points to something that deserves attention. Sometimes, also, the § and ¶ are used, and also small letters or figures, which refer to notes at the foot of the pages.

## ARRANGEMENT OF WORDS.

## GENERAL RULE.

In every sentence, the words employed, and the order in which they are arranged, should be such as clearly and properly to express the idea intended; and at the same time all the parts of the sentence should correspond, and a regular and dependent construction be preserved throughout.

1. As a general rule, the fewer the words are by which we express our ideas, the better, provided the meaning is clearly brought out. This may often be done without using all the words necessary to the full grammatical form of a sentence; and hence, as the tendency always is to abbreviate speech, such words as can be spared, according to the usage of the language, are properly omitted.

2. This omission of words necessary to the full construction of a sentence, but not necessary to convey the idea intended, is called ellipsis.

## RULES.

**RULE I.**—An ellipsis, or omission of words, is admissible when they can be supplied by the mind with such certainty and readiness as not to obscure the sense. Thus,

Instead of saying, 'He was a learned man, and he was a wise man, and he was a good man,' we may say, 'He was a learned, wise, and good man.'

**When Admissible.**—According to common usage, an ellipsis of the different parts of speech is allowed in the following cases, viz :—

1. **Noun and Pronoun.**—When two or more things are asserted of the same subject, the noun or pronoun is expressed before the first verb, and omitted before the rest. Also, when the same noun or pronoun is the object of several verbs, it is omitted after all except the last; as, 'I love, fear, and respect him,' instead of, 'I love *him*, I fear *him*, and I respect *him*.'

2. **With the Comparative.**—A noun is frequently omitted after the comparative degree; as, I will pull down my barns, and build greater [barns].

3. **One Noun and Several Qualifiers.**—When two or more adjectives qualify the same noun, the noun is omitted after all except the last; as, 'A great, wise, and good man,' for, 'A great man, a wise man, and a good man.'

4. **Adjective and Article.**—When an adjective qualifies two or more nouns, it is omitted before all except the first only; as, *Good* qualities and actions. *Happy* boys and girls. ‘He is an honest, learned, and well-bred man,’ for, ‘*An* honest, *a* learned, and *a* well-bred man.’

5. **Omission of the Verb.**—(1) A verb is often omitted after its subject, preceded by the comparative degree; as, He is wiser than I [*am*]. I am younger than he [*is*].

(2) When several clauses come together, having the same predicate verb, the verb is often expressed in the first, and omitted in the rest; as, The Italians *have imitated* the Latins; the English, the Italians; and the Americans, the English. Sometimes it is omitted in the first, and expressed in the last; as, Not only men, but nations, *imitate* one another.

(3) The verb ‘to be,’ with its subject, in dependent clauses, is often omitted after the connectives, ‘if,’ ‘though,’ ‘yet,’ ‘when,’ &c.; as, Study, if [*it is*] neglected, becomes irksome. Though [*he was*] poor, he was respectable.

(4) In poetry, verbs which express address or answer, are often omitted; as, To him the prince [*replied*]. Also, when the words connected readily indicate what the verbs must be if expressed; as, I’ll *hence* to London. I’ll *in*. ‘*Away*, old man!’—*Shak.* ‘Up, up, Glenarkin!’—*Scott.* ‘On! Stanley, on!’—*Scott.*

(5) The verb is often omitted in the second clause of a sentence after the auxiliary, when the same verb is used in the first clause; as, You have read, but I have not [*read*]. Also, verbs connected in the same voice, mood, and tense, having the auxiliary with the first, omit it with the rest; as, He *will be loved* and *respected* for his virtues.

7. **Adverb.**—When an adverb modifies more words than one, it is placed only with the last; as, He spoke and acted *gracefully*.

8. **Preposition.**—When the same preposition connects two or more subsequent terms of a relation with one antecedent term, it is usually omitted before all except the first; as, *Over* the hills and the valleys. *Through* woods and wilds.

9. **Conjunction.**—When several words and clauses come together in the same construction, the conjunction is sometimes omitted entirely, sometimes between each pair, and sometimes before all except the last; as, He caused the blind to see, the lame to walk, the deaf to hear, the lepers to be cleansed. We ran hither and thither, seeking novelty *and* change—sympathy *and* pastime—communion *and* love. Youth is the season of joy, of bliss, of strength, *and* pride.

10. **Interjection.**—The interjections are never omitted, but, in the expression of sudden emotion all but the most important words are

commonly omitted; as, 'Well done!' for, '*That is well done!*' Also, after interjections, there is often an ellipsis of the obvious word; as, 'O for a lodge,' &c.; that is, '*O how I long for a lodge,*' &c.

**RULE II.**—An ellipsis is not allowable when it would obscure the sentence, weaken its force, or be attended with an impropriety; as, We speak that we do know, for *that which*, &c.

1. In general no word should be omitted by ellipsis that is necessary to the usual construction or harmony of a sentence, or to render meaning perspicuous.

2. Articles, pronouns, and prepositions, should always be repeated when the words with which they stand connected are used emphatically. Under such circumstances even nouns, adjectives, and verbs, must often be repeated; as, Not only *the* year, but *the* day and *the* hour were appointed.

3. It is generally improper, except in poetry, to omit the antecedent to a relative; and it is always improper to omit a relative when it is in the nominative.

## FIGURES.

1. A Figure, in grammar, is some deviation from the *ordinary form, or construction, or application* of words in a sentence, for the purpose of greater precision, variety, or elegance of expression.

**Kinds of Figures.**—There are three kinds of Figures,—viz., of Etymology, of Syntax, and of Rhetoric. The first and the second refer to the form of words, or to their construction; and the last to their application.

### FIGURES OF ETYMOLOGY.

2. A Figure of ETYMOLOGY is a departure from the usual or SIMPLE FORM of words merely.

3. Of these most important are EIGHT,—viz., APHÆRESIS, PROSTHESIS, SYNCOPE, APOCOPE, PARAGOGE, DIÆRESIS, SYNÆRESIS, and TMESIS.

1. Aphæresis is the elision of the syllable from the beginning of a word; as, '*Gainst, 'gan, 'bove, 'neath*, for *against, began, above, beneath*.

2. Prosthesis is the prefixing of a syllable to a word; as, *A down, agoing*, &c., for *down, going*, &c.

3. Syncope is the elision of a letter or syllable, usually a short one, from the middle of a word; as, *Med'cine, sp'rit, e'en*, for *medicine, spirit, even*.

4. Apocope is the elision of a letter or syllable from the end of a word; as, *Tho'* for *though*, *th'* for *the*.

5. Paragoge is the annexing of a syllable to the end of a word; as, *Dearn*, for *dear*.

6. Diæresis is the division of two concurrent vowels into different syllables, usually marked thus (·) on the second vowel; as, *Coöperate, aërial*.

7. Synæresis is the joining of two syllables into one, in either orthography or pronunciation; as, *Dost, seest*, for *doest, seest*, or *loved, learned*, pronounced in one syllable instead of two, *lov-ed, learn-ed*.

8. Tmesis is separating the parts of a compound word by an intervening term; as, *What time soever. On which side soever. To us ward*.

### FIGURES OF SYNTAX.

4. A Figure of SYNTAX is a deviation from the USUAL CONSTRUCTION of words in a sentence, used for the sake of greater beauty or force.

5. Of these the most important are ELLIPSIS, PLEONASM, SYLLEPSIS, ENALLAGE', HYPERBATON.

1. Ellipsis is the omission of a word or words necessary to the full construction of a sentence, but not necessary to convey the idea intended. Such words are said to be understood; as, 'The men, women, and children,' for 'The men, *the* women, and *the* children.' See page 181.

2. Pleonasm is the using of more words than are necessary for the full construction of a sentence, to give greater force or emphasis to the expression; as, 'The *boy*, oh! where was *he*?' ..

3. Syllepsis is an inferior species of personification, by which we conceive the sense of words otherwise than the words import, and construe them according to the sense conceived. Thus, of the sun, we say, '*He* shines'—of a ship, '*She* sails.'

4. Ennallage' is the use of one part of speech for another, or of one modification of a word for another; as, an adjective for an adverb, thus: 'They fall *successive*, and *successive* rise,' for *successively*; the use of *we* and *you* in the plural to denote an individual, &c. By this figure some grammarians explain the use of the objective of the relative after 'than.'

5. Hyperbaton is the transposition of words and clauses in a sentence, to give variety, force, and vivacity to the composition; as, 'Now come we to the last.' 'A man he was to all the country dear.' 'He wanders earth around!'

### FIGURES OF RHETORIC.

6. A Figure of RHETORIC is a deviation from the ordinary APPLICATION of words in speech, to give animation, strength, and beauty to the composition. These figures are sometimes called TROPES.

7. Of these the most important are the following,—viz.:—

Personification.	Irony.	Interrogation.
Simile.	Metonymy.	Paralepsis.
Metaphor.	Synecdoche.	Apostrophe.
Allegory.	Antithesis.	Hysteron-Proteron.
Vision.	Climax.	
Hyperbole.	Exclamation.	

1. Personification, or Prosopopæia, is that figure of speech by which we attribute life and action to inanimate objects; as, '*The sea saw it and fled.*'

2. Simile.—This figure expresses the resemblance that one object bears for another; as, '*He shall be like a tree planted by the rivers of water.*'

3. Metaphor.—This is a simile without the sign (*like*, or *as*, &c.) of comparison; as, '*He shall be a tree planted by,*' &c.

4. Allegory.—This figure is a continuation of several metaphors, so connected in sense as to form a kind of parable or fable. Thus, the people of Israel are represented under the image of a vine: '*Thou hast brought a vine out of Egypt,*' &c., (Ps. lxxx. 8-17.) Of this style are Æsop's "Fables," Bunyan's "Pilgrim's Progress," &c.

5. Vision, or Imagery, is a figure by which the speaker represents past events, or the objects of his imagination, as actually present to his senses; as, 'Cæsar leaves Gaul, crosses the Rubicon, and enters Italy.' 'The combat thickens: on, ye braves!'

6. Hyperbole.—The figure represents things as greater or less, better or worse, than they really are. Thus David says of Saul and Jonathan, '*They were swifter than eagles, they were stronger than lions.*'

7. Irony is a figure by which we mean quite the contrary of what we say; as when Elijah said to the worshippers of Baal, '*Cry aloud, for he is a god,*' &c.





8. **Metonymy** is a figure by which we put the cause for the effect, or the effect for the cause; as, when we say, 'He reads *Milton*,' we mean *Milton's works*. '*Grey hairs* should be respected'—that is, *old age*.

9. **Synecdoche** is the putting of a part for the whole, or the whole for a part, a definite number for an indefinite, &c.; as, the *waves* for the *sea*, the *head* for the *person*, and *ten thousand* for any great number. This figure is nearly allied to *metonymy*.

10. **Antithesis**, or **Contrast**, is a figure by which different or contrary objects are contrasted, to make them shew one another to advantage. Thus Solomon contrasts the timidity of the wicked with the courage of the righteous, when he says, '*The wicked flee when no man pursueth, but the righteous are bold as a lion.*'

11. **Climax**, or **Amplification**, is the heightening of all the circumstances of an object or action which we wish to place in a strong light; as, 'Who shall separate us from the love of Christ? *Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword?*' &c. See also Rom. viii. 38, 39.

12. **Ex lamation** is a figure that is used to express some strong emotion of the mind; as, '*Oh! the depth of the riches both of the wisdom and the knowledge of God.*'

13. **Interrogation** is a figure by which we express the emotion of our mind, and enliven our discourse, by proposing questions; thus, '*Hath the Lord said it? and shall He not do it? Hath He spoken it? and shall He not make it good?*'

14. **Paralepsis**, or **Omission**, is a figure by which the speaker pretends to conceal what he is really declaring and strongly enforcing; as, 'Hortius was once a very promising young gentleman, but in process of time he became so addicted to gaming, *not to mention his drunkenness and debauchery*, that he soon exhausted his estate, and ruined his constitution.'

15. **Apostrophe** is a turning off from the subject to address some other person or thing; as, '*Death is swallowed up in victory. O Death, where is thy sting?*'

16. **Hysteron-Proteron**.—By this figure the ordinary course of thought is inverted in expression, and the last is put first; as, '*Is your father well, the old man of whom ye spake? Is he yet alive?*'—*Bible*.

8.—Besides the deviations from the usual form and construction of words, noted under the figures of Etymology and Syntax, there are still others, which cannot be classed under proper heads, and

which, from being used mostly in poetic composition, are commonly called—

### POETIC LICENSES.

9. 'These are such as the following:—

1. In poetry, words, idioms, and phrases, are often used, which would be inadmissible in prose; as,

'A man he was to all the country dear,  
And *passing* rich with forty pounds a year.'  
'By fountain clear, or spangled starlight *sheen*.'  
'Shall I receive by gift, what of my own,  
When and where *likes me* best, I can command.'  
'Thy voice we hear, and thy *behests* obey.'  
'The *whiles*, the vaulted shrine around,  
Seraphic wires were heard to sound.'  
'On the first friendly bank he *throws him* down.'  
'I'll seek the solitude he sought,  
And *stretch me* where he lay.'  
'Not Hector's *self* should want an equal foe.'

2. More violent and peculiar ellipses are allowable in poetry than in prose; as—

'*Suffice*, to-night, these orders to obey.'  
'*Time* is our tedious song should here have ending.'  
'For is there aught in sleep *can* charm the wise?'  
'Tis Fancy, in her fiery car,  
*Transports* me to the thickest war.'  
'Who never fasts, no banquet e'er enjoys.'  
'Bliss is the same in subject as in king,  
*In who* obtain defence, or who defend.'

3. In poetry, adjectives are often elegantly connected with nouns which they do not strictly qualify; as—

'The *ploughman* homeward plods his *weary* way.'  
'The *tenants* of the *warbling* shade.'  
'And *drowsy* tinklings lull the distant *folds*.'

4. The rules of grammar are often violated by the poets. A noun and its pronoun are often used in reference to the same verb; as—

'It ceased, the melancholy *sound*.'  
'My *banks* *they* are furnished with bees.'  
'For the deck *it* was their field of fame.'

5. An adverb is often admitted between the verb and 'to,' the sign of the infinitive; as,—

'To sit on rocks to muse o'er flood and fell;  
To *slowly* trace the forest's shady scenes.'

5. A common poetic license consists in employing 'or' and 'nor' instead of 'either' and 'neither;' as—

— 'And first

Or on the listed plain, or stormy sea.

'Nor grief nor fear shall break my rest.'

7. Intransitive verbs are often made transitive, and adjectives used like abstract nouns ; as—

'The lightnings flash a larger curve.'

'On his low couch

The fetter'd soldier sank, and with deep awe  
Listen'd the fearful sounds.'

'Still in harmonious intercourse, they *lived*  
The rural day, and *talked* the flowing heart.'

'Meanwhile whate'er of *beautiful* or *new*,  
By chance or search, was offered to his view,  
He scanned with curious eye.'

8. Greek, Latin, and other foreign idioms are allowable in poetry, though inadmissible in prose; as—

'He *knew* to sing, and *build* the lofty rhyme.'

'Give me to seize rich Hector's shield of gold.'

'*There are, who, deaf to mad ambition's call,  
Would shrink to hear the obstreperous trump of fame.*'

'Yet to their general's voice they all obeyed.'

—‘Never since created man

Met such embodied force.'

Such are a few of the licenses allowed to the poets, but denied to prose writers; and among other purposes which they obviously serve, they enhance the pleasure of reading poetic composition, by increasing the boundary of separation set up, especially in our language, between it and common prose. Were such licences not permitted in poetry, the difficulty attendant upon this species of composition would probably be so great, that hardly any person would attempt the arduous task of writing verse.

## COMPOSITION.

1. Composition is the art of expressing our sentiments in spoken or written language.

1. **Different from Grammar.**—Composition differs from Grammar, as architecture differs from a knowledge of the rules of building; the latter shapes sentences according to external rule; the former, according to feeling and sentiment. Grammar is a means; composition, the end.

2. Different Kinds of Composition.—(1) Prose compositions are those in which the thoughts are expressed in the natural order, in common and ordinary language. (2) Poetic compositions are those in which the thoughts and sentiments are expressed in measured verse, in loftier and more inverted style, by words and figures selected and arranged so as to please the ear, and captivate the fancy.

3. Direct and Indirect Discourse.—In both kinds of composition we meet with these two forms of discourse, which may be thus defined:

Direct Discourse is that in which a writer or speaker delivers his own sentiments.

Indirect or Oblique discourse is that in which a person relates, in his own language, what another speaker or writer said. In either case, care must be taken that the correct pronouns are used. An example will illustrate the different usage of the pronoun.

DIRECT DISCOURSE.—‘Then Paul stood in the midst of Mars’ hill and said: Ye men of Athens, I perceive that in all things ye are too superstitious; for as I passed by and beheld your devotions, I found an altar with this inscription: *TO THE UNKNOWN GOD*. Whom, therefore, ye ignorantly worship, Him declare I unto you.’

Indirect Discourse—The same, reported in indirect or oblique discourse, would run thus:—

Then Paul, standing on Mars’ hill, told the men of Athens *he* perceived that in all things *they* were too superstitious; for as *he* passed by and beheld *their* devotions, he found an altar with this inscription: *TO THE UNKNOWN GOD*. Whom, therefore, *they* ignorantly worshipped, Him declared *he* unto them.

The Direct form is to be preferred, if by its use ambiguity of expression is avoided.

4. Subdivisions of Prose and Poetry.—(1) The principal kinds of prose compositions are—*narrative, letters, memoirs, history, biography, essays, philosophy, sermons, novels, speeches, and orations*. (2) The principal kinds of poetical composition are—the *epigram, the epitaph, the sonnet, pastoral poetry, didactic poetry, satires, descriptive poetry, elegy, lyric poetry, dramatic poetry, and epic poetry*.

Having thus defined the different kinds of composition that are usually met with, it will be necessary to lay down a few general rules which may be useful. In order that a composition may be good, there must be thought, and then we must express that thought in suitable language. In order to do this, we must define or map out, as it were, in our minds, what we intend to prove or illustrate. If, for instance, an argument is to be set forth, it must be shaped into propositions; if an illustration, the details must be carefully grouped and clearly described. The selection of subject is one that generally

presents great difficulty; but the student need never be at a loss, for he may begin with a description of the objects of everyday life with which he is most familiar, and from these he can gradually work his way upwards until he finds himself capable of writing upon any given subject; but he must, at the same time, bear in mind, that without toil and pains on his part he cannot become a good writer. One most important essential for correct and elegant writing, is a thorough knowledge of the words of our language. There is no doubt that an acquaintance with Classic languages may materially aid the student, but such knowledge is not indispensable. The study of English literature, as preserved in the works of our most distinguished writers, will certainly enable the student to clothe his thoughts in appropriate language. A knowledge of the etymology and history of a word will very frequently guide us in the choice of words; but if we depend upon this alone, we may be misled. In composition it will be much safer to follow usage; and what good usage is, may be learned by reading the following abridgment from Dr. Crombie's work on Etymology and Syntax.

### THE LAW OF LANGUAGE.

The **USAGE** which gives law to language, in order to establish its authority, or to entitle its suffrage to our assent, must be in the first place reputable; by which is meant, not the usage of the court, or great men, or merely scientific men, but of those whose works are esteemed by the public, and who may therefore be denominated reputable authors.

In the second place, this usage must be **national**. It must not be confined to this or that province or district. 'Those,' to use Campbell's apposite similitude, 'who deviate from the beaten road may be incomparably more numerous than those who travel in it; yet, in whatever number of by-paths the former may be divided, there may not be found in any one of these tracts so many as travel in the king's highway.'

In the third place, this usage must be **present**. It is difficult to fix with any precision what usage may in all cases be deemed present. It is perhaps, in this respect, different with different compositions. In general, words and forms of speech which have been long disused, should not be employed. And so, on the contrary, the usage of the present day is not implicitly to be adopted. Mankind are fond of novelty, and there is a fashion in language as there is in dress. Whim, vanity, and affectation, delight in creating new words, and using new forms of phraseology. Now, to adopt every new-fangled upstart at its birth, would argue, not taste, nor judgment, but

childish fondness for singularity and novelty. But should any of these maintain its ground, and receive the sanction of reputable usage, it must in that case be received.

The usage, then, which gives law to language, and which is generally denominated good usage, must be reputable, national, and present. It happens, however, that 'good usage' is not always uniform in her decisions, and that in unquestionable authorities are found far different modes of expression. In such cases, the following CANONS, proposed by Dr. Campbell, will be of service in enabling us to decide to which phraseology the preference ought to be given. They are given nearly in the words of the author:—

**Canon 1.**—When usage is divided as to any particular words or phrases, and when one of the expressions is susceptible of a *different* meaning, while the other admits of only *one* signification, the expression which is strictly univocal should be preferred.

**Canon 2.**—In doubtful cases analogy should be regarded.

**Canon 3.**—When expressions are in other respects equal, that should be preferred which is most agreeable to the ear.

**Canon 4.**—When none of the preceding rules apply, regard should be had to simplicity.

But though no expression or mode of speech can be justified which is not sanctioned by usage, yet the converse does not follow, that every phraseology sanctioned by usage should be retained. In many such cases custom may properly be checked by criticism, whose province it is, not only to remonstrate against the introduction of any word or phraseology which may be either unnecessary or contrary to analogy, but also to exclude whatever is reprehensible, though in general use. It is by this, her prerogative, that languages are gradually refined and improved. In exercising this authority she cannot pretend to degrade, instantly, any phraseology which she may deem objectionable; but she may, by repeated remonstrances, gradually effect its dismissal. Her decisions in such cases may be properly regulated by the following rules, laid down by the same author:—

**Rule 1.**—All words and phrases particularly harsh, and not absolutely necessary, should be dismissed.

**Rule 2.**—When the etymology plainly points to a different signification from what the word bears, propriety and simplicity require its dismissal.

**Rule 3.**—When words become obsolete, or are never used but in particular phrases, they should be repudiated, as they give the style an air of vulgarity and of cant, when this general disuse renders them obscure.



**Rule 4.**—All words and phrases which, analyzed grammatically, include a solecism, should be dismissed.

**Rule 5.**—All expressions which, according to the established rules of languages, either have no meaning, or involve a contradiction, or, according to the fair construction of the words, convey a meaning different from the intention of the speaker, should be dismissed.

Having selected a subject for composition, and having thought carefully over it, the student requires but few directions as to the way in which he may acquire the power of giving expression to those thoughts. The following simple directions will be found to embrace every requisite. In the choice of words wherein to clothe our thoughts, we need copiousness, purity, accuracy, and propriety; in our sentences, clearness, unity, strength, and harmony; and in our paragraphs we need, in addition to these qualities, that skilful combination of sentences on which so much of the rhythm and effectiveness of a writer's style depends.

## I. WORDS.

**1. Copiousness.**—A copious phraseology is one cure of wordiness, and is essential to effective writing. The great point to be aimed at in our compositions is freedom of expression, which may be attained by a careful reading of the works of our standard writers in prose and poetry, and by the cultivation of an easy and graceful style of conversation. As a mechanical help, which is by no means to be despised, it is suggested that a student, if possible, practice translation from a foreign language into his own; read and then write down in his own words favorite passages; describe scenes, occurrences, characters; describe them literally and figuratively, now in one style and now in another, until he has acquired the habit of saying the same thing in a dozen different ways.

**2. Purity**—This consists in the rejection of such words and phrases as are not strictly English, nor in accordance with the practice of good writers or speakers; and is gained by avoiding the use of foreign words and modes of expression, and of obsolete and unauthorized words.

**3. Accuracy.**—This quality teaches us to give each word its exact meaning, makes verbiage as unnecessary as it is always displeasing, and tends to produce conviction even when the mind is not disposed to be convinced. In order, then, to gain this requisite we must attach to our words a definite meaning, make it clear what that meaning is, and combine them in phrases consistent with the idiom of our tongue. On this point the following suggestions will be sufficient:—

(1) Avoid tautology; as, *His faithfulness and fidelity are unequalled.*

(2) Observe the exact meaning of words accounted synonymous. Thus, instead of, 'Though his actions and intentions were good, he lost his *character*,' say, 'He lost his *reputation*.'

4. Propriety.—Under this head the first point to be attended to is the class of words that should be used. The following general rule may be laid down:—As a rule, words of Anglo-Saxon origin are most appropriate when we describe individual things, natural feeling, domestic life, the poetry of nature; words of Latin or Greek origin, when we describe the result of generalization, or of abstraction, or the discoveries of science. In brief, the words should be appropriate to the character of the audience, to the aptitudes and temperament of the author, and to the subject he has to discuss. In order to carry out fully everything that may be embraced under the head of propriety, the following hints may be found useful:—

(1) Avoid low and provincial expressions; as, To get into a scrape.

(2) In writing prose, reject words that are merely poetical; as, This morn. The celestial orbs.

(3) Avoid technical terms, unless you write to those who perfectly understand them.

(4) Do not use the same word too frequently, or in different senses; as, The king communicated his intention to the minister, *who* disclosed it to the secretary, *who* made it known to the public. His own *reason* might have suggested better *reasons*.

(5) Supply words that are wanting and necessary to complete the sense. Thus, instead of, 'This action increased his former services,' say, 'This action increased the *merit* of his former services.'

(6) Avoid equivocal or ambiguous expressions; as, His *memory* shall be lost on the earth.

(7) Avoid unintelligible and inconsistent expressions; as, I have an *opaque* idea of what you mean.

## II. SENTENCES.

1. Clearness.—The first and grand essential quality of sentences is clearness. It is to speech what a good lens is to the telescope; without it, objects appear distorted, or they remain unseen. It is what a fine atmosphere is to scenery. It makes the whole field visible, and bathes the landscape itself with fresh glory. One of the first requisites for clearness is grammatical accuracy. Any violation of the Rules of Syntax or the idiom of the language is called a solecism, and is as much to be avoided as a barbarism or an impropriety, which are offences against lexicography. Unless the rules of grammar be strictly adhered to, the meaning of the writer is not fully expressed.

If there be such a thing as 'bad grammar,' it is injustice to truth. Clearness demands a proper collocation of words;—i. e., that words which express things connected in thought should be placed as near to each other as possible, unless another arrangement be required by the emphasis, therefore—

(1) Adverbs, relative pronouns, and explanatory phrases, must be placed as near as possible to the words which they affect, and in such a situation as the sense requires.

(2) In prose, a poetic collocation must be avoided.

(3) Pronouns must be so used as clearly to indicate the word for which they stand.

Here it may be remarked that clearness does not necessarily imply a minute description of every part of a subject, and the pointing out of every step of an argument. Something should be left to the imagination or thought of the reader. No more does it exclude the use of figurative language. Plain writing may be highly figurative, and this is the language best adapted for an abstract or a spiritual theme. In its use we may adopt these cautions:—

1. Figurative language must be used sparingly, and never, except when it serves to illustrate or enforce what is said.

2. Figures of speech, when used, should be such as appear natural, not remote or foreign from the subject, and not pursued too far.

3. Literal and figurative language ought never to be blended together.

4. When figurative language is used, the same figure should be preserved throughout, and different figures never jumbled together.

2. Unity.—The second important quality is unity. In the grammar the different kinds of sentences have been considered; a careful examination will shew that substantially a sentence is one thought, not many. It is upon this definition of a sentence that all rules with respect to unity rest; and it must be carefully noted that unity does not forbid any extension of the predicate, or any enlargement of the subject, or of the complement of the predicate. These may be extended and enlarged to any degree, provided the objects described as part of the thought are homogeneous, and make one picture or sense. Unity, therefore, condemns heterogeneousness. In order to effect this unity the student should avail himself of the following hints:—

(1) Separate into distinct sentences such clauses as have no immediate connection.

(2) The principal words must, throughout a sentence, be the most

prominent; and the leading nominative should, if possible, be the subject of every clause.

(3) Avoid the introduction of parentheses, except when a lively remark may be thrown in, without too long suspending the sense of what goes before.

3. Strength.—This gives to every word, and every member, its due importance. Therefore, in order to gain it,—

(1) Avoid tautology, and reject all superfluous words and members. In the following sentences, the word printed in italics should be omitted:—*Being* conscious of his own integrity, he disdained submission. The universal esteem and love of *all* men. The *trifling* minutiae of style.

(2) Avoid the use of too many particles. Their general tendency is to weaken the style of composition. Unless minuteness rather than energy be aimed at, the frequent use of ‘and’ should be avoided. Upon this same principle a careful writer will reject such expressions as, *There are few that.* *There is nothing* which. The words in italics are quite sufficient.

(3) Place the most important words in the situation in which they will make the strongest impression. Thus, oblique cases may stand first without a preposition, and a verb may be placed at the end of a sentence.

(4) A weaker assertion should not follow a stronger; and, when the sentence consists of two members, the longer should be the concluding one.

(5) Emphatic words are placed sometimes first and sometimes last, their position being fixed by a regard for emphasis. The amount of inversion of which the English language is capable, gives great power to a writer of arranging his words in such a way as to do most justice to the thought.

(6) A sentence should not be concluded with a preposition, or any inconsiderable word or phrase, unless it is emphatic. The introduction, however, of such sentences occasionally, when blended with other forms of the sentence, renders the paragraph more natural and harmonious.

(7) Protracted similes and excessive brilliancy of diction must be avoided. Imagery in style must be more than simply ornamental.

(8) Between members of a sentence, in which two objects are contrasted or compared, it is desirable to preserve a correspondence in language and in construction; as, ‘Force was resisted by force, valor opposed to valor, and art encountered or eluded by *similar address,*’ [say ‘art.’] ‘There may remain a suspicion that we overrate *the*

greatness of his genius in the same manner as *bodies appear more gigantic on account of their being* disproportioned and mis-shapen,' [say, 'We overrate the greatness of bodies that are.'] An unpractised writer seeks diversity, when the strength of the style requires sameness.

4. **Harmony.**—This has reference to rhythm. It makes words 'a concord of sweet sounds,' and when not destructive of clearness and force, adds to the beauty of composition. A few mechanical rules may be laid down.

(1) In choice of words avoid harsh, grating, difficult combinations, whether of vowels or of consonants, and recurring letters.

(2) In combining words avoid closely connected aspirates, the unmelodious repetition of like sounds, whether at the end of one word and the beginning of the next, or at the end or the beginning of different words in any part of the same sentence.

(3) In arranging clauses of sentences, and sentences in paragraphs, special attention must be paid to their length and due proportion.

### III. PARAGRAPHS.

A paragraph is a combination of sentences intended to explain, or illustrate, or prove, or apply some truth; or to give the history of events during any definite portion of time, or in relation to any one subject of thought. Paragraphs require the element of unity as much as sentences do, but it is of a more comprehensive kind. When sentences are combined into paragraphs it becomes important to consider their variations of length and form. Great care, therefore, should be taken with the structure and balancing of periods. English style possesses the advantage of admitting both brevity and fullness—brief sentences give force and clearness; full sentences add impressiveness and weight. One great beauty of the English language is the variety of style to be met with among the prose writers. Every writer must study his own taste and powers. In any of these styles it is possible to excel; and excellence will be most easily gained by each in that style which he finds most natural. A person's style, according as it is influenced by taste and imagination, may be *dry*, *plain*, *neat*, *elegant*, *florid*, or *turgid*. The most common faulty style is that which may be described as being stiff, cramped, labored, heavy, and tiresome; its opposite is the easy, flowing, graceful, sprightly, and interesting style. One of the greatest beauties of style, one too little regarded, is simplicity or naturalness; that easy, unaffected, earnest, and highly impressive language which indicates a total ignorance, or rather, innocence, of all the trickery of art. It



seems to consist of the pure promptings of nature; though, in most instances, it is not so much a natural gift as it is *the perfection of art*.

### TRANSPOSITION OF WORDS.

This has been already touched upon in the Grammar, (Sec. 226,) but as a part of composition may be again introduced. It is an exercise that may be pursued with advantage, in order that the student may see in how many different ways the same thought or sentiment may be expressed.

It will give him a command of language, and prove, at the same time, a source of considerable mental cultivation. It is often necessary to give an entirely new turn to an expression, before a sentence can be rendered elegant, or even perspicuous.

How effected.—There are chiefly four ways in which the mode of expressing a thought may be varied:—

1. By changing an active into a passive, or a passive into an active verb; as, The sun *dissolves* the snow. The snow *is dissolved* by the sun.

2. By inversions or transpositions, which consist in changing the order in which the words stand in a sentence; as, Competence may be acquired by industry. By industry competence may be acquired.

3. By changing an affirmative into a negative, or a negative into an affirmative, of an entirely contrary character; as, Virtue promotes happiness. Virtue does not promote misery.

4. By either a partial or an entire change of the words employed to express any sentiment; as, Diligence and application are the best means of improvement. Nothing promotes improvement like diligence and application.

[The paraphrasing of poetry will give the pupil a command of language, as it will furnish him with ideas which he will be required to express in prose.]

### EXERCISES ON TRANSPOSITION.

The Roman state evidently declined in proportion to the increase of luxury. I am willing to remit all that is past, provided it can be done with safety. A good man has respect to the feelings of others in all that he says or does. Bravely to contend for a good cause is noble; silently to suffer for it is heroic.

### EXAMPLE OF TRANSPOSITION.

The Roman state evidently declined in proportion to the increase of luxury. In proportion to the increase of luxury the Roman state evidently declined. The Roman state, in proportion to the increase of luxury, evidently declined.



**EXERCISES ON VARIETY OF EXPRESSION.**

His conduct was less praiseworthy than his sister's. It is better to be moved by false glory than not to be moved at all. I shall attend the meeting if I can do it with convenience. He who improves in modesty as he improves in knowledge has an undoubted claim to greatness of mind. The spirit of true religion breathes gentleness and affability.

**EXAMPLE OF VARIETY OF EXPRESSION.**

His conduct was less praiseworthy than his sister's. His sister's conduct was more praiseworthy than his. His sister's mode of acting was entitled to more praise than his. His conduct was less entitled to praise than that of his sister, &c.

Another exercise, not destitute of utility as a foundation for composition, consists in giving the pupil, especially if very young, a list of words, with directions to form from them such sentences as shall contain these words. In commencing with this kind of composition it will be advisable to use simple words, and then proceed to those more difficult.

**LETTERS.**

One of the simplest and yet most useful species of composition is letter writing. This species of composition may be practised either by way of real correspondence between those pursuing the same studies, or it may consist of letters written to imaginary correspondents. The following are a few topics adapted to composition of this latter kind:—

Letter 1.—Write to a friend at a distance. State to him the object of your writing. Tell him what studies you are pursuing, and how you like them. Mention how yourself and friends are. Give an account of some of the alterations which have been lately made, or are now making in your neighborhood; and conclude by expressing your desire either to see him or hear from him soon.

Letter 2.—Write to a companion an account of a long walk which you lately had. Tell him whether you were alone or in company. Mention what particular things struck you by the way; and enumerate all the incidents that occurred of any moment.

Letter 3.—Write to a friend who is supposed to have sent you a present of books, and thank him for such kindness. Tell him the use you intend to make of them; and inform him to what particular books you are most partial. Conclude by giving some account of those you have been lately reading, and how you liked them.

**REPRODUCTION.**

Another method of exercising the minds of pupils in composition consists in reading some simple story or narrative, till such time as they are acquainted with the facts, and then directing them to express these in their own words. A still further, and perhaps even a

simpler method, is, to take advantage of a young person's having given some account of what he has either seen, heard, or read, and desire him to commit to writing what he has stated orally.

### THEMES.

1. The next step in composition is the writing of regular themes. The subject, however, should always be such as is not above the capacity of the person who is desired to compose, for if it is, the whole benefit resulting from the exercise will be nullified.

2. A theme is a regular, set subject, upon which a person is required to write; or the dissertation that has been written upon such a subject. Some of the simplest subjects for themes are those drawn from natural history, or natural philosophy. At all events they should not, in the first instance, be drawn from subjects of an abstruse and abstract character.

3. The following may serve as specimens in this department:—

Theme 1.—THE HORSE.—(1) Describe what sort of animal the horse is. (2) Tell some of the different kinds. (3) Mention the various ways in which this noble animal is serviceable to man. (4) State what would be the consequence of wanting him. (5) Mention the treatment to which he is entitled, and the cruelty of ill-using such a creature.

Write themes upon the *cow*, the *dog*, the *sheep*, *poultry*; and follow the same plan as that followed in writing upon the horse.

Theme 2.—THE SUN.—(1) Begin by stating what the sun is. (2) Tell all you know of its size, figure, and distance from our earth. (3) Mention the effect it has upon the earth, and the benefits we derive from it. (4) State what would be the consequence if the sun were extinguished; and what our feelings ought to be toward the Supreme Being for such an object.

Write themes upon the *moon*, the *stars*, *fire*, *air*, and *water*; and in all follow the same plan.

Theme 3.—DAY AND NIGHT.—(1) Tell what you mean by day and night. (2) State whether they are always alike long, and what is the advantage arising from their length being different at different seasons. (3) Mention the different purposes to which they are adapted. (4) Say of what the continued succession of day and night is fitted to remind us, and how this should lead us to act.

Write themes upon the *different seasons*, and upon *mountains*, *rivers*, and the *tides of the sea*; and follow a similar plan in the whole.

Note.—These have been given as mere specimens of the subjects upon which the student who has acquired a knowledge of grammar may be required to write. The prudent and skilful teacher will be enabled to multiply and vary them at pleasure to any extent.

Another aid will be afforded the young pupil by placing before him what may be termed a skeleton, or outline of the subject, and requiring him to fill up the blanks. Among the exercise on analysis, pages 43, 57, &c., short specimens may be found, a few more are inserted here, simply as a guide for the teacher and the pupil.

### EXERCISES IN THE COMPOSITION OF COMPLEX SENTENCES.

Complete the following complex sentences by supplying (1) Noun, (2) Adjective, (3) Adverbial, (4) Principal Sentences:—

(1) Young people too often imagine —. I promise to do —. No one can deny —. It is easy to prove —. His excuse for not being present was —. A glance at the map of Europe will shew us —. Time will discover —. Leaves are to plants —. His courage and success illustrate the proverb —. — has been called the golden rule. — requires no demonstration.

(2) Alfred the Great was one of the wisest monarchs —. Botany is the science —. A metal — is said to be ductile. The earth — is a globe or sphere. The age — has been called the era of inventions. Elasticity is that property —. The man — shews prudence. The Nile is one of those rivers —. He received the reward —. The flowers — have all faded. Offices of trust should be conferred only on those —. Autumn is the season —. Trafalgar was the engagement —. France is the country where —. The structure of the camel is wonderfully adapted to the countries —. The prisoner confessed the crimes —. The storm — passed away without harm.

(3) We must forgive, if —. Nothing is more necessary in this undertaking, than —. He is not so industrious, as —. We should not promise, unless —. No errors are so trifling, that —. Practice is better —. A liar requires a good memory, in order that —. — we like them the better. — the wiser we should become. Do not be too confident, lest —. They escaped unhurt, although —. As gold — so man is tried by affliction. We think little of many of the phenomena of nature, because —. Consider well, before —. Some objects in nature are so minute, that —. No quality is more useful —. Never despise your neighbour's poverty, lest —. The road to heaven is as open to the peasant as —. The path of virtue will assuredly lead to happiness, if —. Our expectations are frequently disappointed, because —. Never pronounce an opinion upon a subject, till —. The labour of an undertaking generally lessens, as —.

(4) Those who devise mischief —. — that the enemy was approaching. If he had not listened to evil counsel —. Seeing that you never make an effort —. If the light of the sun were withdrawn —. The enemies we have most to fear —. If you promise —. Unless we exercise both mind and body —. — which ought to be performed by ourselves. When we act against conscience —. — that may not be improved to our advantage. The cup which destiny has mixed —. — because danger is at a

distance from us. Notwithstanding the rapidity with which time flies —. Before the storm came on —. When men are pressed by want —. Though honesty may sometimes appear to be against our interest —. That no person is free from the cares and sorrows of life —.

### EXERCISES IN THE COMBINATION OF SENTENCES.

Combine the simple sentences in each of the following paragraphs into compound and complex sentences where it is necessary, so as to produce a correctly composed and continuous narrative:—

#### EXAMPLE.

##### THE LION.

The lion is found in Africa. The lion is found in Asia. During the day the lion slumbers in his retreat. Night sets in. The lion then rouses himself from his lair. The lion then begins to prowl. In general the lion waits in ambush. The lion sometimes creeps towards his victim. The lion seizes his victim with his powerful claws.

Combined thus:

The lion is found in Africa and Asia. During the day he slumbers in his retreat; but when night sets in he rouses himself from his lair and begins to prowl. In general, he waits in ambush. Sometimes, however, he creeps towards his victim, and seizes it with his powerful claws.

##### THE BLACKBIRD.

1. The blackbird is a bird of song. The blackbird is about ten inches long. The plumage of the male is quite black. The plumage of the female is of a dark brown colour. Blackbirds pair early. Blackbirds are among the earliest songsters of the grove. They build in bushes. They build in low trees. They lay four or five eggs. The eggs are of a bluish green colour. They are marked irregularly with dusky spots. The young are easily tamed. The young may be taught to whistle a variety of tunes.

##### TEA.

2. Tea is the dried leaf of a shrub. This shrub grows chiefly in China. It is an evergreen. It grows to the height of from four to six feet. It bears pretty white flowers. These flowers resemble wild roses. In China there are many tea farms. These are generally of small extent. They are situated in the upper valleys. They are situated on the sloping sides of the hills. In these places the soil is light. It is rich. It is well drained. The plants are raised from seed. They are generally allowed to remain three years in the ground. A crop of leaves is then taken from them. The leaves are carefully picked by the hand.

##### THE BATTLE OF HASTINGS.

3. The battle of Hastings was fought between Harold of England and William of Normandy. Harold took up his position on a line of hills. He fortified it with a rampart of stakes. The English standard

was planted in the ground. The Anglo-Saxons gathered round it in solid, compact mass. They received their Norman assailants with heavy blows of their battle-axes. Assault after assault was successfully repulsed. A panic was beginning amongst the Normans. William then thought of a stratagem to draw the Anglo-Saxons into the plain. He ordered his men to feign flight. The English unwarily pursued. Vast numbers of them were in this way surrounded. Vast numbers were slaughtered. Still the battle raged. The English stood a living rock of valour. They drove back each successive attack. At last Harold fell. Two brave brothers fell by his side. At sunset the English fled. The battle was won by William.

#### THE BATTLE OF THE STANDARD.

4. The battle of the Standard was fought at Northallerton, in Yorkshire. King David led the Scots. The barons of the North of England had been roused to action by the aged Thurston, Archbishop of York. Above the English forces rose the mast of a ship. It was bound to a rude car. It was adorned with the ancient banners of three Saxon saints. The Scots rushed to the onset. They bore back the English van. The flanks, too, yielded. Round the Standard the English spears still formed an unbroken front. For two hours the Scottish swordsmen strove amidst unceasing showers of Saxon arrows to hew their way to victory. They spent their strength in vain. The dragon-flag of Scotland was at last hurried from the field. The Scots were defeated. More than 12,000 of them were slain.

#### EXERCISES ON ELLIPSIS.

Supply appropriate words in the following elliptical passages:

##### I.—KING JOHN OF FRANCE.

John, king of France, taken in by Edward the Black Prince, and to England. After there in captivity four, he was to return to his own, that he might to prevail upon his subjects to to a peace proposed by the of England. The of the English king, which, among other, stipulated for four millions of gold crowns as a for the French monarch, were not favorably in France, and peace was not into effect. When King John that his would not pay the money for his liberty, he did not, as would have done, to stay in France. He immediately to return to, and his person once more into the of King Edward. Some of his councillors him against this, but he was not by their councils. "If faith and loyalty," said he, "were from the rest of the world, they ought still to enshrined in the of kings." He accordingly to England—became again a —and soon after in London.

##### II.—WILLIAM AND MARY.

When William and Mary were to the throne, they found which only internal quiet for its in all those arts which a people strong, wealthy, and. It has been held of remark, that the given to commerce



by Elizabeth, and on through the of James,  
 in spite of the commotions which under the reign of  
 Charles and the Commonwealth, and continued to its in-  
 fluence notwithstanding the laxity and corruption of Charles II., and  
 the of James II. Roads had been , rivers  
 navigable, foreign trade greatly with the East, and trade  
 was created with the American Banks were already .  
 Many useful manufactures were on foot. The woollen cloth  
 had long flourished, but linen was of date; silk  
 was a scarcity, and Manchester, now the of the cotton  
 , at that time only rugs and friezes. Hardware,  
 for the of which England is now so , was then in  
 a comparatively poor , and the porcelain manufacture had  
 not yet . When, therefore, it is how dear good clothing  
 must have been, and how households must have been in all  
 those utensils which are now , it will be that  
 the condition of the would, as comfort, bear no  
 with what it is at present.

### III.—THE DIFFERENCE BETWEEN ANIMALS AND PLANTS.

The between animals and vegetables is so that we  
 can readily them by the slightest observation. The most  
 distinction is the which animals possess of  
 from place to place, which do not enjoy. Another very  
 sensible distinction is the of perception, which animals have  
 in a or less degree, but which is not common to . A  
 third difference is the in which they are . Animals,  
 by means of proper have the power of that kind of  
 aliment which is to their nature; whilst plants are ,  
 without choice, to such as the earth and water offer them, or  
 for want. By of vessels they imbibe the succulent  
 of the earth; and their leaves, likewise with vessels,  
 absorb the of the atmosphere, which through their  
 system. The of species is much greater in the than  
 in the vegetable : amongst insects, even, there are perhaps  
 a greater of classes than there are species of known  
 on the surface of the . Animals have conformity  
 with each other than have, which them more diffi-  
 cult to classify.

The mechanical rules which have been given to aid in composition  
 are useful so far as they enable a writer to avoid mistakes; but a  
 knowledge of them will not necessarily make a good writer. There  
 are certain mental qualities required, without which it will be vain  
 to hope to succeed. These are clear thought, a definite purpose, an  
 earnest heart, reasoning power, facility of illustration, and so much  
 of literary taste as is required to appreciate the qualities of style.  
 All these may be fostered by a judicious selection of models for imita-  
 tion, and by a careful study of them, not as 'servile copyists,' but  
 rather as persons who would catch their spirit, appreciate, and, if  
 possible, rival their excellence.



These few hints upon composition may be appropriately closed with the following remarks from Angus' Hand-Book of the English Tongue, to which the compiler acknowledges his indebtedness for many valuable hints both in this and other portions of the Grammar:—"After all, *practice* is the grand secret of effectiveness in this as in every other art. Write much; write frequently; most add write quickly; and polish afterwards; and you will be sure to succeed. The last two rules are Johnson's. He strongly advises young composers to train their minds to start promptly, for it is easier to improve in accuracy than in speed. Robert Hall's experience confirms this rule. He used to lament that his progress in composition was so slow and laborious that he could write comparatively little, while what he wrote had an air of stiffness, from which his spoken style was free. Whether these last rules are acted upon or not, the two former are absolute. Excellence in composition is a great power, and its lowest price—for most—is *patient toil*."

## EXERCISES IN SYNTAX.

The following exercises contain examples of false syntax, which the pupil must correct, giving his reason for the correction.

## RULE I.

Him and me are of the same age. Suppose you and me go. Them are excellent. Whom do you think has arrived? Them that seek wisdom will find it. You and us enjoy many privileges. John is older than me. You are as tall as her. Who has a knife?—Me. Who came in?—Her and him. You can write as well as me. That is the boy whom we think deserves the prize. Virtue, however it may be neglected for a time, yet men are so constituted as to respect genuine merit.

## RULE II.

It is me. It was me who wrote the letter, and him who carried it to the post-office. I am sure it could not have been her. It is them, you said, who deserve most blame. You would probably do the same thing if you were him. I understood it to be he. It may have been him, but there is no proof of it. If I were him, I would go abroad at once. I little thought it had been him. It is not me you are in love with. Art thou proud yet? Ay, and that I am not thee.

## RULE III.

Please give that book to my brother William, he who stands by the window. The gentleman has arrived, him whom I mentioned before. Do you speak so to me, I who have so often befriended you? I speak of Virgil, he who wrote the *Æneid*.

## RULE IV.

Me being absent, the business was neglected. He made as wise proverbs as anybody, him only excepted. All enjoyed themselves very much, us excepted. Whom being dead, we shall come.

Whose gray top  
Shall tremble, him descending.

The bleating sheep with my complaints agree:  
Them parched with heat, and me inflamed by thee.

Her quick relapsing to her former state.

Then all thy gifts and graces we display,  
Thee, only thee, directing all our way.

## RULES VI. AND VII.

**Virtues** reward. One mans loss is often another mans gain. **Mans** chief end is to glorify God. My ancestors virtue is not mine. A mothers tenderness and a fathers care are natures gifts for mans advantage. On eagles wings. For Christ sake. For ten sake. Which dictionary do you prefer—Webster, Walker, or Johnson? Asa his heart was perfect. John Thompson his book. Lucy Jones her book. That landscape is a picture of my father. The work you speak of is one of Irving. Gravitation was a discovery of Sir Isaac Newton. That is a ring of my mother. The world's government is not left to chance. The tree is known by the fruit of it. The commons' vote was against the measure, but the lords' vote was in its favor. The weekly return of the day of the Lord is a blessing to man. The representatives house is now in session. The extent of the prerogative of the king of England is well understood. John's brother's wife's mother is sick. The severity of the sickness of the son of the king caused great alarm. Your brothers servant's situation is critical. William's and Mary's reign. Cain and Abels sacrifice were not the same. David and Solomon's reign were prosperous. John and William's wife are consins. Men, women, and childrens shoes for sale. He cared for his father and also for his mother's interest. The Betsy and Speedwells cargoes were both saved. Messrs. Pratt's, Woodford's, & Co.'s bookstore is in New York. Thompson's & Company's office was on fire. Jack's the Giant-killer's wonderful exploits. The bishop's of London's charge to his clergy. The Grand Sultan's Mahomet's palace. The secretary's of war report. Call at Smith the bookseller and stationer's. The parcel was left at Johnson, a merchant in Broadway's. He emulated Caesar the greatest general of antiquity's bravery. That house is Smith the poor man's friend. We spent an agreeable hour at Wilson, the governor's deputy. The coach stopped at Mr. Brown, Henry's father. James father arrived yesterday. Charles books are completely spoiled. King James translators merely revised former translations. For conscience's sake. For righteousness's sake. All men have talents committed to their charges. It is the duty of Christians to submit to their lots. We protest against this course, in our own names and in the names of our constituents. A father's and mother's loves to their children are very tender. The gentlemen and lady's healths are improving.

## RULE VIII.

He loves I. He and they we knew, but who art thou? She that is idle and mischievous, reprove sharply. Ye only have I known.

He who committed the offence thou shouldst correct, not I who am innocent. They that honor me I will honor. Who do you think I saw yesterday? Who did he marry? She who we met at the Springs last summer. Who, having not seen, we love. Who should I meet the other day but my old friend? Who dost thou take to be such a coward? You will have reason enough to repent you of your foolish conduct. They did not fail to enlarge themselves on the subject. Go, flee thee away into the land of Judea. Hasten thee home. Sit thee down and rest thee.

Change the following into the regular form, and give a reason for the change:—

I was promised a pension. He was offered a pardon. She would not accept the situation, though she was offered it. I was paid a dollar for my services. I was given a book of great value. The commissioner was denied access. Becket could not better discover, than by attacking so powerful an interest, his resolution to maintain his right. The troops pursued, without waiting to rest, the enemy to their gates. To who will you give that pen? That is a small matter between you and I. He came along with James and I. He gave the book to some one, I know not who. Who does it belong to? The book which I read that story in is lost. The nature of the undertaking was such as to render the progress very slow of the work. Beyond this period the arts can not be traced of civil society.

### RULE IX.

These kind of books can hardly be got. I have not been from home this ten days. We walked two mile in half-an-hour. I ordered six ton of coal, and these makes the third that has been delivered. This lake is six fathom deep. The garden wall is five rod long; I measured it with a ten-foot pole. Twenty heads of cattle passed along the road. It is said that a fleet of six sails has just entered the bay. That three pair of gloves cost twelve shilling. A man who is prudent and industrious, will, by that means, increase his fortune. Charles formed expensive habits, and by those means became poor. If you are fond of those sort of things you may have them. There was a blot on the first or second pages. The first and second verse are better than the third and fourth. Come quick and do not hinder us. Time passe swift though it appears to move slow. We got home safely before dark, and found our friends sitting comfortably around the fire. The boat glides smooth over the lake. Magnesia feels smoothly. Open the door widely. The door is painted greenly. That merchant is the wealthiest of all his neighbors. China has a greater population than any nation on earth. That ship is larger

than any of its class. There is more gold in California than in any part of North America. The birds of Brazil are more beautiful than any in South America. Philadelphia is the most regular of any city in Europe. Israel loved Joseph more than all his children. Solomon was wiser than any of the ancient kings. A more worthier man you cannot find. The nightingale's voice is the most sweetest in the grove. A worser evil yet awaits us. The rumor has not spread so universally as we supposed. Draw that line more perpendicular. This figure is a more perfect circle than that is. He is far from being so perfect as he thinks he is. A life of the modern soldier is ill represented by heroic fiction. Earth existed at first in the state of chaos. An age of chivalry is gone. A crowd at the door was so great that we could not enter. The fire, the air, the earth, and the water, are four elements of the philosophers. Reason was given to a man to control his passions. A man was made to mourn. The gold is corrupting. A lion is generous, a cat is treacherous, a dog is faithful. A horse-leech cries, "Give, give," and a grave is never satisfied. The war has means of destruction more dreadful than a cannon or a sword. A man may be a mechanic, or farmer, or lawyer, and be useful and respected; but idler or spendthrift can never be either. We should ever pay attention to graceful and becoming. The memory of just is blessed; but the name of wicked shall rot. Best men are often those who say least. Herod Great was distinguished for his cruelty; Pliny younger for gentleness and benignity. A red and a white flag was the only one displayed from the tower. A beautiful stream flows between the old and new mansion. A hot and cold spring were found in the same neighborhood. The young and old man seem to be on good terms. The first and second book are difficult. Thomson the watchmaker and the jeweller made one of the party. A man may be a better soldier than a logician. There is much truth in the saying that fire is a better servant than a master. He is not so good a poet as an historian. It is always necessary to pay little attention to business. A little respect should be paid to those who deserve none. Let the damsel abide with us few days. Are not my days a few? A few men of his age enjoy so good health.

#### RULE X.

A person's success in life depends on their exertions; if they shall aim at nothing, they shall certainly achieve nothing. Extremes are not in its nature favorable to happiness. A man's recollections of the past regulate their anticipations of the future. Let every boy answer for themselves. Each of us had more than we wanted. Every one of you should attend to your own business. Discontent and sorrow



manifested itself in his countenance. Both cold and heat have its extremes. You and your friend should take care of themselves. You and I must be diligent in your studies. John or James will favor us with their company. One or other must relinquish their claim. Neither wealth nor honor confers happiness on their votaries. Every plant and every flower proclaims their Maker's praise. Each day and each hour brings their changes. Poverty and wealth have each their own temptations. No thought, no word, no action, however secret, can escape in the judgment, whether they be good or evil. If any boy or girl shall neglect her duty, they shall forfeit their place. No lady or gentleman would do a thing so unworthy of them. A teacher should always consult the interest of her pupils. A parent's care for her children is not always requited. Every one should consider their own frailties. The assembly held their meetings in the evening. The court, in their wisdom, decided otherwise. The regiment was greatly reduced in their number. The earth is my mother; I will recline on its bosom. That freedom, in its fearless flight, may here announce its glorious reign. Care for thyself, if you would have others to care for you. If thou wert not my superior, I would reprove you. John gave his friend a present which he highly valued. Those which seek wisdom will certainly find her. This is the friend which I love. The tiger is a beast of prey who destroys without pity. The court who gives currency to such manners should be exemplary. The nations who have the best rulers are happy. Your friend is one of the committee who was appointed yesterday. His father set him up as a merchant, who was what he desired to be. If you intend to be a teacher, who you cannot be without learning, you must study. It is the best situation which can be got. This is the same horse which we saw yesterday. Solomon was the wisest king whom the world ever saw. The lady and the lapdog, which we saw at the window, have disappeared. I who speak unto you am he. No man who respects himself would do so mean an action. The king dismissed his minister without inquiry, who had never before committed so unjust an action.

#### RULES XI., XII., XIII.

I loves reading. A soft answer turn away wrath. We is but of yesterday, and knows nothing. The days of man is as grass. Thou sees how little has been done. He dare not act otherwise. Fifty pounds of wheat produces forty pounds of flour. So much of ability and merit are seldom found. A judicious arrangement of studies facilitate improvement. Was you there? Circumstances alters cases. There is sometimes two or three of us. I, who are first, has the best claim. The derivation of these words are uncertain. Much



does human pride and folly require correction. To be ignorant of such things are now inexcusable. Forty head of cattle was sold in one hour. The horse was sent forward to engage the enemy. The foot, in the meantime, was preparing for an attack. Patience and diligence, like faith, removes mountains. Anger and impatience is always unreasonable. Idleness and ignorance produces many vices. That able scholar and critic have died. Your friend and patron, who were here yesterday, have called again to-day. Every leaf, and every twig, and every drop of water, teem with life. No wife, no mother, no child, soothe his cares. Either the boy or the girl were present. Neither precept nor discipline are so forcible as example. When sickness, infirmity, or misfortune, affect us, the sincerity of friendship is tried. His time, as well as his money and health, were lost in the undertaking. He, and not we, are to blame. James, and also his brother, have embarked for the gold region. Books, not pleasure, occupies his mind. Either he or I are willing to go. Neither thou nor he art of age. You or your brother are blamed. Neither James nor I has had a letter this week. Stephens party were entirely broken up. The people often rejoice in that which will prove their ruin. The British parliament are composed of lords and commons. Never were any nation so infatuated. Many a one have tried to be rich, but in vain. Many a broken ship have come to land. The letter from which the extract was taken, and came by mail, is lost. It was proposed by the president to fit out an expedition, and has accomplished it. Our friend brought two loads to market, and were sold at a good price. Whom do you think he is? Whom do men say that I am? She is the person who I understood it to be. Let him be whom he may. Can you tell whom that man is? Is it not him whom you thought it was? Thomas knew not whom it was that called, though quite certain it was not her who we saw yesterday. The doctor said that fever always produced thirst. I know the family more than twenty years. My brother was sick four weeks, and is no better. He has been formerly very disorderly. I have been at London last year, and seen the king last summer. I have once or twice told the story to our friend before he went away. When we finished our lessons we went out to play. He that was dead sat up and began to speak. We shall welcome him when we shall arrive. As soon as he shall return we will recommence our studies. From the little conversation I had with him, he appeared to have been a man of learning. He was afraid he would have died. Kirtall abbey, now in ruins, appears to be an extensive building. Lycurgus, the Spartan lawgiver, is said to be born in the nine hundred and twenty-sixth year before Christ.

## RULE XIV.

They hoped for a soon and prosperous issue to the war. The ~~then~~ emperor was noted for his cruelty. She walks graceful. She did that work good. Our friends arrived safely. The boat moves rapid. From hence! away! Where art thou gone? And he said unto me, "Come up here." He drew up a petition, where he represented his own merit. He will never be no taller. He did not say nothing at all. I have received no information on the subject, neither from him nor from his friend. Be so kind as to tell me whether he will do it or no. We should not be overcome totally by present events. Not only he found her employed, but pleased and tranquil also. In the proper disposition of adverbs, the ear carefully requires to be consulted as well as the sense. They seemed to be nearly dressed alike. The women contributed all their rings and jewels voluntarily, to assist the government. By greatness, I do not only mean the bulk of any single object, but the distinctness of a whole view. Only you have I known of all the nations of the earth. He read the book only, but did not keep it. He only read the book, but not the letter. He chiefly spoke of virtue, not of vice. Scholars should be taught to carefully scrutinize the sentiments advanced in the books they read. To make this sentence perspicuous, it will be necessary to entirely remodel it.

## RULE XV.

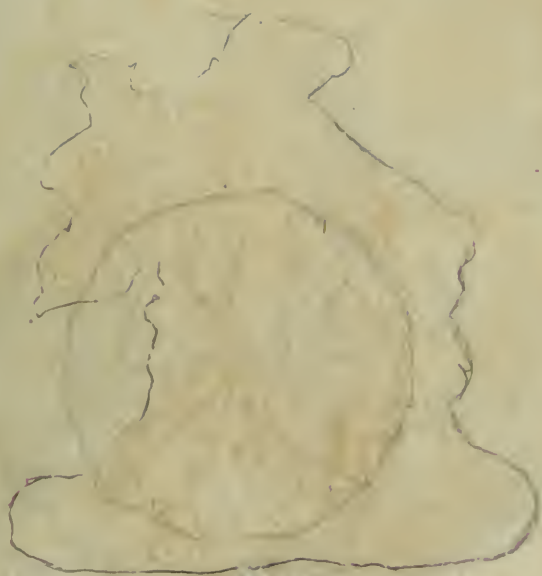
This remark is founded with truth. I find great difficulty of writing. Every change is not a change to the better. It is important, in times of trial, to have a friend to whom you can confide. You may rely in the truth of what he says. I have no occasion of his services. Favors are not always bestowed to the most deserving. This is very different to that. Virtue and vice differ widely with each other. Come in the house. We rode into a carriage with four horses. The boy fell under a deep pit. Such conduct cannot be reconciled to your profession. Go, and be reconciled with thy brother. A man had four sons, and he divided his property between them. I am now engaged with that work. He insists on it that he is right.

## RULES XVI. AND XVII.

He reads and wrote well. Anger glances into the breast of a wise man, but will rest only in the bosom of fools. If he understand the subject, and attends to it, he can scarcely fail of success. Be more anxious to acquire knowledge than about shewing it. Be more anxious about acquiring knowledge than to shew it. You and me ~~are~~ great friends. This is a small matter between you and I. My

father and him are very intimate. I do not deny but he has merit. They were afraid lest you would be offended. We were apprehensive lest some accident had happened to him. It is so clear as I need not explain it. The relations are so uncertain, as that they require much examination. I must be so candid to own that I have been mistaken. He was as angry as he could not speak. So as thy days so shall thy strength be. Though he slay me so will I trust in him. There is no condition so secure as cannot admit of change. He has little more of the scholar besides the name. Be ready to succor such persons who need thy assistance. They had sooner risen but they applied themselves to their studies. These savage people seemed to have no other element but war. Such men that act treacherously ought to be avoided. This is none other but the gate of Paradise. I always have and I always shall be of this opinion. He is bolder, but not so wise as his companion. Sincerity is as valuable and even more so than knowledge. Their intentions might and probably were good. Will it be urged that these books are as old or even older than tradition. This book is preferable and cheaper than the other. He takes no care nor interest in the matter.

LT1001.425.06 1868



*Savannah*

